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ABSTRACT

This publication presents manuscripts and research reports by graduate students. Accompanying papers from their mentors establish a context for the student papers. In this volume the works are organized by the sponsoring university. Student papers presented are: (1) "How Will Moy, Chantale, Susan and Lola Make It through Art School?" (Miriam Cooley); (2) "The Development of a Conceptual Framework and Model for Uncovering Meaning in Contemporary Print Advertising in Secondary Schools" (Mary Ruth Smith); (3) "Students' Ways of Knowing Their Ways of Knowing: Examples from Art Education" (Deborah Smith- Shank); (4) "Harold Cohen's Artificial Intelligence Paradigm for Art Making: An Overview" (Mary Leigh Morbey); (5) "A Diagnostic Profile of Art Understandings Based on Verbal Responses to Works of Art" (Carol Stavropoulos); (6) "Artists in the Classroom: An Analysis of the Arts in Education Program of the National Endowment for the Arts" (Constance Bumgarner); (7) "Teachers' Art Assessment Practices: Relationship to Expertise, Experience, Beliefs and Confidence" (Christa Volk); (8) "Art and Teaching: Understanding through Narratives of Experience" (Patrick Fahey); (9) "The Relationship between High Drawing Ability and General Critical Thinking" (Edward O. Stewart); (10) "Queers, Art and Education" (Ed Check); and (11) "A Cultural Interpretation of the Symbolic Production of Self-Taught Artists" (Don Krug). (MM)

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introduction

Recently, Clive James (1993) described every volume in the Library of America collection as "a model of scholarship in service to literature" (p. 90). This seems a timely reminder that research in art/art education is in service to art. Such an analogy appears especially apt because James asserts this collection will have its greatest effect in the academy. He bases his claim on the estrangement of a generation of students from literature, and attributes their alienation to currently popular methods of teaching literature in the academy: "Instead of the books, they have had to study theories about the books, always on the assumption that the theorists are wiser than the authors" (p. 90). As a remedy for this malaise of compounding abstractions he recommended that students should read the books themselves (echoing phenomenologists' exhortations). He proposed to augment these personal readings with "a chronology to help you follow the life of the author (who actually existed), with pertinent notes to place him [her] in the context of history (which exists, too)" (p. 90). Clearly, James intends to condemn the negation of authors and histories, along with a corollary reification of texts and signs, that dominated academic literature, while disenchanting most students, for nearly a decade. However, he also reaffirms that the concrete and particular are crucial to our understanding, while literature, and I would add art, are prime means for constructing such meanings. On the pages that follow, particular graduate student authors, along with their histories, are published in the service of art and art education.

Reference

James, C. (1993, June 14). The voice of America. **The New Yorker**, pp. 80-90.

Marilyn Zurmuehlen
Editor

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mentor's introduction

STANLEY HORNER

Concordia University

There comes a loud knocking at the door and a voice utters, "Who goes there?" This fragment from Shakespeare is, I suggest, writ large in symbolic expansion even as it is printed small in words-of-text. For poised in the center of this spec of dialogue there is staged a door - a door most heavily closed. On one side a voice initiates the exchange, not with words but with the body. And therein lies a mystery. There is a loud utterance that reveals no concrete voice and no concrete image, the absence of which is potentially ominous. The haptic may reverberate far and loud, it seems, especially in the absence of any other sensorial language pipeline, even if it lacks precision - perhaps precisely because it lacks precision. It is a message filled with empty spaces left for the other to elaborate, fulfill, work through. But in this case the message appears to be too open, too overwhelming for the other to pick up and carry forth, too ambiguous and incomplete to call for projection. No wonder the other asks for more - much, much more. To ask, "Who?" is to insert no small question. For if the one who knocked is to be a strange, how does such a one answer so complex a riddle? And how do they convince their other that what they offer and/or what the door conceals is not utter fabrication?

And to ask, "Who goes there?" is to further nail down the door as a two-sided/two headed obstacle - for the one on the outside comes and goes freely in the outside world, and dares to initiate the dialogue, all the while daring to use the door to remain incognito. But the other, who faces the other side of the door, the inner side, is caught in an inner space in a state of limbo. This inside other subject cannot initiate (This role has already been claimed.); this other cannot easily escape, and although protected by the door is also trapped by it. This other cannot dialogue openly without potentially great risk until they know what danger (or delight) lies hidden in the knocks that so loudly hammered a secret onto the door.

And what of our position in the audience? We too are entangled inside this drama, inside the dilemma that inhabits the two-faces of the door - inside a drama that is itself so fully unfilled. Suppose, for a moment that it is a film we are watching. And that we are always on the other side of the door; i.e., opposite to both utterances as they are performed - inside as the knocking comes and outside as the voice cries out, "Who goes there?". In this short shot/reverse shot scenario, we are in each case only able to read as

much as each of the actors, for our view is their view - always framed by the door's determination to offer us an overloaded dose of absence. (On a theatrical stage this presentation is not possible because in the absence of being able to manoeuvre the entire audience to view first one side of the door and then the other, as the movie camera proposes, it would fall upon the director to flip the door from one side to the other; while this could add new content, it would also undermine the door's professed solidity as an obstacle creating tension between two voices - for us in the audience.)

If, as film-makers we decide to insert another level of absence, we could situate the responding voice (Who goes there?) mid-way between the upper and lower register where the male tenor and the female alto overlap, thereby leaving the audience to project on to it their preferred gender identity. In any case, or so it seems, in order to sustain our relations with others, we are wont to ask, "Who speaks?" (Who goes there?), not just calling for labels such as gender, age, size, name, but rather for an answer that has sufficient complexity to constitute for us a speaking subject that is fully-dimensional. We are in search of an answer that penetrates, at least in some measure, the multitude of layers in the doors that stand between and among us.[1]

Cooley's research project, as delineated, potentially embraces this complexity. In eliciting her subjects to come knocking at her door, she can ask, "Who goes there?", and she can use her own experience (in response to the same question addressed to herself) as a basis to evolve her inner construction of their answers. This interviewee/interviewer, knocker/responder, speaker/spoken dynamic is a framework that can encompass a fulfilling range of voices on both sides of the door. And then Cooley, at a further remove (off stage), is ideally situated to respond to it a la audience/researcher to encompass yet another layering of voice, this time between the two sides of the texts.

Footnote

1. The above is an excerpt from "The Emperor's Nude Clothes" (Horner) (in preparation), Journal, 49: 6052-5.

How Will Moy, Chantale, Susan and Lola Make It Through Art School?

Mariam Cooley

I have either taught or studied with the women named in my title and for me, they personify the reasons for my study. While they will not be explicitly included in my study, keeping their names before me as I plan my research serves to remind me of the diversities among women, the complexity of their lives and the power of the art that they produce. Their learning experiences and those of other women students in Canadian Art Schools are the focus of my research project.

All these students are women who are well aware that they operate in a society that works to construct and impose a particular notion of what "being a woman" is supposed to mean. However, their names, and many others that I might have included, speak to me as well of the diversity of life experiences that women bring with them when they enter our classrooms and studios:

-- A young Francophone Canadian pursuing her education with great enthusiasm but in a language that is not her mother tongue.

-- A woman of Chinese ancestry, born in Canada, who has always spoken English, and who as an adult, was moved to re-assume the Chinese name that designates her position in the family.

-- A divorced woman in her late forties, with (as she says) "no visible means of support", who moved across Canada to Montreal in quest of change and challenge.

-- A young lesbian who has chosen the wonderfully ironic name "lola" as a deliberate gesture that forces all of us to confront the sexist, classist, moralistic stereotype which that name evokes in North American society.

I do not mean to suggest that these women are simply representatives of some group into which I (or whoever) assign them. Such designations cannot describe the complicated personal, social, cultural and political relationships in their lives. Nor do I mean to imply that such designations are, or should be, the preoccupation of their artistic production. I have come to know these particular students well enough to know the anxiety, pain and struggle of their lives. I am moved by the energy, the sensitivity, the poetry, the audacity and the humour of their work. I am impressed by their initiative and by their persistence.

However, from the informal conversations that I have had with my students in the past year, it is clear that they feel that what happens to them in their studio classes and in the general Art School milieu aggravates their anxiety and fosters a sense of alienation; a feeling that they are not taken seriously; that their ideas are not valid contributions and that their work is of little consequence. As one woman told me, "He (the instructor) just wouldn't talk about my paintings! He would talk about his house, his car, and his family. He would ask me about my boyfriend. But it was as if my painting wasn't even there."

On the other hand, instructors often feel that work done by women is not well developed, that their ideas are not coherent and that, if in fact women do speak up in crits, their contributions may be inept and superficial. As artist-teachers we have to admit that the learning that we expect just isn't happening for some of the women in our classes. Androcentric theories were content to assume that innate characteristics of the female temperament explained such lack of success. The assumption persists that it is women's inability to meet the demands of the institution that is problematic, not the institution or its practices.

Feminist practice has launched a major challenge to the androcentric view that masculine experience represents *all* experience and any thing that does not fit that representation is an abnormality. In the field of cultural production feminist artists (too numerous to mention here), critics and art educators, (Lucy Lippard, Parker & Pollock, Georgia Collins, Renee Sendall to mention only a few of the instigators of the most recent debates) have contributed to that effort. There is concern for the positive recognition of sexual difference, for the articulation of feminist perspectives on issues of subjectivity, agency, sexuality and feminist political practice and for the means of exploiting feminist knowledge in pedagogical practice.

The gap between these two positions requires clarification if the educational experiences of the many women students in our art schools are to provide a positive grounding for ongoing participation in their chosen areas of artistic practice. As well, issues of racial/ethnic/cultural diversity are making long overdue demands on artistic practice and pedagogical scholarship. These issues cannot be divorced from the concerns that women have as artists, students and teachers. They are inextricably entwined.

Feminism is a term that I use carefully these days. In academic and artistic circles it is a concept that encompasses a tremendous range of social, political, cultural and intellectual points of view, many of which are at variance with one another. One is obliged to consider one's position and one's words very carefully. In the popular imagination *feminism* retains monolithic, radical, even heretical connotations. Tragic repercussions here in Montreal have given us ample reason for caution. When I use the term here, I mean simply the conscious taking of women's perspectives on any given issue as a valid and necessary approach to a question.

The concept of *experience* in the context of feminism as I am using the term, is particular and important to the issues of female subjectivity and agency. Teresa de Lauretis details a particular connotation of the term *experience* as, ". . . a process by which, for all human beings, subjectivity is constructed"; a subjectivity produced through a process of,

> . . . one's personal, subjective, engagement in the practices, discourses, and institutions that lend significance (value, meaning, and affect) to the events of the world. (de Lauretis 1984: 159)

Experience, understood in this way has important implications for how one may understand the impact of social, cultural and familial influences ("the events of the world") on women's art making and learning. As we consciously take a woman's perspective in an effort to understand women's experience in all its variations, artists, critics and art educators are producing a body of knowledge that brings new insights into the breadth of human artistic expression.

I am undertaking a descriptive, qualitative study in which I will accumulate a body of data that goes beyond the informal, anecdotal nature of most writing on the subject. I want to know how women themselves understand their lives as art students. I want to know what meanings they develop or assign to the events of their school day. I want to see their art work and I want to know how they think about their art making /art learning process. I want to hear how they describe and reflect upon the representation of their ideas in their work. I will be conducting loosely structured, video taped interviews with thirty undergraduate students, in their homes or studios where their work is available for clear and specific reference. From this grounded theory approach I hope to gain insights into the ways that women describe and understand their art learning /art making processes.

Such insights are possible only if the research process itself is consistent with the circumstance, as Brown & Gilligan came to realize through their study of girls' psychological development. In order to enter a relationship with the girls they were interviewing and to evoke sincere responses that permitted understanding to evolve, it was necessary that,

> . . . . we ask not only who is speaking but who is listening, and this relational understanding of the research process shifts the nature of psychological work from a profession of truth to a practice of relationship in which truths can emerge or become clear. (Brown & Gilligan 1992: 22-3)

The concept of a dialogic relationship between the artist /viewer and the artistic text, between teacher and student, and in this case, between researcher /interviewer and respondent is very much like concepts of aesthetic response proposed by Prof. Stanley Horner. Horner talks about a process of engagement with the work of art (student /respondent) into which

one journeys with one's whole self, "into a dream time-space, engaging the 'active imagination' (Jung), [. . .] into a world of analogical flow, of associations, puns and put-ons." open to the meaning(s) that, "emerges at the intersection where expectation schema of a viewer's desire meet with those of the author's desire." (Horner 1989: 8) Horner's proposal for the process of aesthetic response and criticism in artistic practice maintains the concept of dialogue that is similar to Brown & Gilligan's concern in psychology; that in

> . . . . a relational practice, we attend to the relational dimensions of our listening, speaking, taking in, interpreting, and writing about the words and silences, the stories and narratives of other people. (Brown & Gilligan 1992: 22)

Thus, the interpretation and presentation of this study can become a creative practice through which I may bring the students' voices into a continuing dialogue with existing theoretical and pedagogical discourses.

Mikhail Bakhtin proposed a concept of dialogue as founded on *sympathetic understanding*, a concept which he saw as

> . . not a mirroring, but a fundamentally and essentially new valuation . . . [which] . . . recreates the whole inner person in aesthetically loving categories for a new existence in a new dimension of the world. (Bakhtin in Holquist 1990: 103)

Such a "new existence in a new dimension" suggests that I can hope to propose new questions for curriculum, for teaching practice and perhaps for institutional organization that can optimize the art learning efforts that women make. My expectation is that I can propose approaches to teaching which will not only reflect the implications of new knowledge about women's artistic engagement and representation but which will also enable teachers. along with our students to actively contribute to the creation of new cultural meaning.

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mentor's introduction

TOM ANDERSON

Florida State University

Mary Ruth Smith brings a maturity to her research that is both satisfying and rewarding for me, as her major advisor. She has returned to the doctoral program in art education at the Florida State University after having left a position at the University of Houston and earning an MFA in fibers at the University of Georgia. Not many people have the courage or determination to leave a well-established career to pursue their dreams. Mary Ruth did.

She has a long-standing interest in media and media arts as well as commercial advertising. This is reflected in her conceptually oriented/ postmodern studio activities as well as in this study. Her dissertation addresses print advertising and its effects on youth. The premise is, that in our current media-inundated world, art education is a most logical discipline in which to give students strategies for understanding the overt and subliminal, honest and/or manipulative messages and strategies in print media, getting us to buy, buy, buy. Toward this end Mary Ruth has developed a curriculum framework and model for teaching advertising awareness at the secondary level: a valuable and timely contribution to the field.

The Development of a Conceptual Framework and Model for Uncovering Meaning in Contemporary Print Advertising in Secondary Schools

Mary Ruth Smith

Introduction

Although we will not come in contact with most of the 250 million people in our nation, we do share the same language and the same visual environment. We live in an age of pervasive mass communication resulting in the simultaneous exposure of a large number of people to the same visual stimuli from organized media sources. Increased literacy, greater affluence and advances in communications technology have caused mass media images to be readily available and within easy reach of every segment of society (Dennis, Ismach, & Gillmour, 1978). Consequently, a profusion of visual images of all kinds surrounds us. They permeate every aspect of our society from morning until night. As such, they hold and maintain a prominent position in today's world and therefore, exert a persuasive influence on our society. They manage to evoke a tremendous influence over human affairs. According to Stein (1979), people have let mass media images "magnetize and addict them during almost every activity--eating, drinking, driving, sleeping, worshipping, politicking, and even dying" (p. ix).

A great many of these images are of a commercial nature. America's consuming society runs on desire and the mass media are instrumental in transforming common objects--from peanut butter to political candidates--into signs of all the things which it covets most (Solomon, 1980). With this proliferation of artfully designed and message-oriented mass media images, it seems appropriate for art education curricula, which fundamentally deal with visual imagery, to prepare students to become informed participants in today's high tech visual society.

In this light, the purpose of this study was to develop a conceptual framework and instructional model leading secondary school students to uncover overt and subtle meanings in contemporary print advertising. In order to address the problem, the researcher is developing a conceptual framework and instructional model that will allow students to apply qualitative thinking strategies to the understanding of print media. It was perceived, in the hermeneutic sense, that educational criticism structures were appropriate for developing this larger educational structure because of their utilization of multiple thinking and inquiry strategies.

Context, Justification, and Significance of the Problem

Students, who are viewed by commercial interests as present and future consumers, need to be taught how to uncover meaning in consumer-oriented mass media images. The more they understand how these images operate, the more prepared they will be to control their highly persuasive influence. Bercsi (1987) advocates turning what she calls "media bombardment" and "sensory overload" into positive teaching challenges. For example, she thinks that students can be taught to have a "critical and selective eye" by "looking at mass-media images and deciphering the visual means and messages portrayed and then relating these experiences to current trends" prevalent in society (pp. 23-24). Berger (1989) maintains that it is important to teach students how to read and/or interpret various forms of visual communication, even the extremely complex printed advertising image. Kauppinen (1987) contends that it is necessary for art education to provide activities which will teach students about the ever-present visual images that carry convincing messages. For instance, she recommends that students critically analyze both visual and verbal elements in mass media images as well as present their findings in appropriate studio experiences.

In **The Educational Imagination**, Eisner (1985) includes what he calls the vernacular arts as an area of useful study for today's students. He states that the vernacular arts contain what Vance Packard called "the hidden persuaders" (Eisner, 1985, p. 104). These hidden persuaders are visual images designed with skill to hit the viewer with full force to motivate him/her to do or not to do certain things. Eisner (1985) concludes that the "study of such arts would, at least in principle, help develop a level of critical consciousness that is now generally absent in our culture" (p. 104).

Present and past models used for the teaching of advertising art and design place emphasis on the "how to" approach in the formulation of learning activities. An example of this type of traditional curriculum used for teaching advertising art and design is found in a recent publication entitled **A Survival Kit for the Secondary Art Teacher** (Hume, 1990). The projects in the section on advertising art focus on developing traditional skills: the thumbnail sketch, the layout of a billboard, the design of a package, and poster making. There are no planned activities that will aid students in uncovering meaning in the various advertising arts. According to Nadaner (1985), this type of traditional art curriculum is "not the kind of curriculum that helps learners deal with the contemporary visual culture" (p. 11).

A review of literature (Smith, 1989a, 1989b) shows that the study of mass media images and their power over our feelings, actions, and attitudes occupies only a minute part of a few existing educational programs. In fact, it seems the need to be visually literate and in command of the influences of mass media images is rarely considered a priority in today's educational processes. On the other hand, current literature supports the belief that education can include some aspect of mass media images as an essential

and necessary facet in teaching students to interpret, understand, and ultimately use these images in meaningful art experiences and activities (Chapman, 1978, 1982; Feldman, 1970; Bercsi, 1987; Bersson, 1986; Cawelti, 1976; Doherty, 1988; Duncum, 1987; Kauppinen, 1987; Nadaner, 1985; Eisner, 1985; Greh, 1984), Anderson (1990) does provide a framework for examining the meanings in environmental advertising, but it is only a skeleton structure consisting of suggestions for inquiry rather than the content of meaning. In short, in spite of the fact that many art educators advocate the development of curriculum materials and the teaching of media and advertising awareness, there are very few models available for such instruction and those that are available tend to focus on the development of technical skills, compositional formats, and product development.

Because of its eclectic nature within the area of visual studies, art education can be the content field of study that provides the format for the study of media images. Within that arena, this study focuses on the conceptual foundations and strategies for helping secondary school students identify, analyze, and interpret not only the forms of print advertising, but also their underlying meaning structures, resulting in a conceptual framework and model for instruction.

Research Methodology

Inductive analysis, as a qualitative method of research, is particularly conducive for discovering information or data without unreasonably imposing presuppositions on the problem under study (Patton, 1990). At the same time, a developing connoisseurship (Eisner, 1991) on the part of the researcher, aids her "to make fine-grained discriminations among complex and subtle qualities" (p. 63) in the information gleaned from the review of literature. In analyzing the data for significant content, a "rightness of fit" (Goodman, 1978) is established, applying the appropriate information from the literature review to the conceptual framework and instructional model for uncovering meaning in contemporary print advertising in secondary schools.

An initial review of literature provides data from multiple perspectives (Eisner, 1991) that are relative to the problem under study. First, an overview of advertising theory established advertising's philosophical foundations and reasons for being and its relationships to the methods it uses to portray visual imagery in a printed format. Second, theory addressing the development of qualitative thinking is reviewed. Third, and as an extension of number two, methods of pedagogical art criticism are examined to determine their effectiveness and potential appropriateness for developing critical thinking skills in secondary students as applied to the form and content of print advertising. Finally, theories of model building are reviewed with an eye toward their application in developing a teaching and learning framework at the secondary level based on pedagogical art criticism as a critical thinking strategy directed toward the content of print advertising.

In this type of qualitative research the researcher, herself, is the research tool (Eisner, 1991; Patton, 1990). An accumulation of knowledge (Eisner, 1991) through the review of literature provided the researcher with a wealth of information to consider in the development of the conceptual framework and instructional model, the culminating product being designed to facilitate secondary students in uncovering overt and subtle meaning in print advertising. It was incumbent upon the researcher, as the research tool, "to go beyond the information given, to fill in the gaps, to generate interpretations, to extrapolate, and to make inferences in order to construe meaning" (Eisner, 1991, p. 211). As she is constantly immersed in the subject matter of the literature review and the mechanisms of analysis and synthesis in sorting through the gathered information/data, the researcher is developing the necessary depth and sensitivity to make the keen distinctions required.

In justifying the qualitative method for this study, the following statement by Eisner (1991) is timely:

> . . . it is as unreasonable as it is unwise to expect qualitative research . . . to take on the kind of finality and specificity we often see in research . . . using quantitative methods. The idea that one knows beforehand what the significant variables are and can predict their magnitude in cells describing the anticipated effects of some treatment is simply inappropriate for qualitative research. This does not mean that there is no rhyme or reason to qualitative research, but rather that the course of its development is contingent upon the features of a future no one can fully anticipate. Qualitative inquiry requires a considerable faith that researchers will be sensitive to the significant and able to make the right moves in context. It means that the lines for the research will be less specific; more is left to opportunism and the adventitious. (p. 170)

Thus, the openness and flexibility of inductive analysis (Patton, 1990), as the utilized method of qualitative research, provided the direction and framework for the proposed study, the final product being an inquiry structure for secondary students to examine the overt and subtle messages of print advertising.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

When I grew up one of the major highlights of every weekend was my long walk to the local branch of the New York Public Library to return books and replenish my supply of reading materials. This was before my family had acquired a television set and reading was a favorite form of amusement and adventure for many young people. Andrew Lang's **Yellow, Blue, Green, Orange, White, Black,** (and any other color that was available), fairy tales were among my favorites. Never would I have imagined, at that time, that one day I would be writing a mentor's introduction to Deborah Smith-Shank's research that is based on using a folklore format of narrative analysis to explore pre-service teachers' experiences with art, i.e. fairy tales as a means of creating meaning and method for visual arts education.

Smith-Shank has been involved for a number of years in reading and listening to pre-service elementary teachers' stories about their art and art education experiences. Her research leads all art educators to question if they are "good fairies" or "dragons." We need to ask how do we help or hinder our students in meeting their goals and how can we aid them in their journey to becoming outstanding professionals.

I have taught art methods to pre-service elementary and pre-service art teachers for almost two decades. For the past ten years, I have asked these pre-service teachers to write about their "memories of things past" in respect to their art experiences in both formal and informal contexts. In reading their responses, what impressed and astonished me was that so many of these pre-service teachers had very negative memories of their art experiences at the elementary and secondary levels. Since these people were preparing to teach art, either as specialist art teachers or general classroom teachers, their attitudes about studying art, based on their prior learning contexts, were important in terms of understanding their reactions as they might affect their future success teaching art to their students.

Deborah Smith-Shank also was amazed at the intensity of pre-service elementary teachers' reflections about their past and present art experiences. The stories these people told about their early art experiences, in focus groups, interviews, and written self-reflections, provided Smith-Shank with valuable insights into their experiences as students of art. According to Smith-Shank, these self-reflections "can inform educational pedagogy by

identifying heroes, contracts, dragons, helpers, magic potions, positive and negative sanctions, and various educational journeys; some of which exemplify success and others failure." All this is the stuff that makes fairy tales capture children's imaginations and enables them to empathize with the plights of heroes and their missions.

Deborah Smith-Shank has written with candor, sensitivity, and insight about the content of pre-service teachers' autobiographic stories, linking these stories to developing post-modern educational pedagogy for elementary educators. Her research makes an important contribution to the field of art education. The methodologies she used as well as the information she has collected and analyzed contribute to thinking about new ways of preparing pre-service teachers to integrate art as integral parts of their general classroom curricula.

Most fairy tales end with a moral lesson or resolution of problems enabling the main protagonists to live happily ever after. I hope that the field of art education will pay heed to Smith-Shank's caveats and art educators will prepare pre-service teachers for a future in which their students will learn to appreciate and value art in their lives and in the lives of the culturally diverse people who populate their worlds.

Student's Ways of Knowing Their Ways of Knowing: Examples from Art Education*

Deborah Smith-Shank

Introduction

For the past two years I have been listening to stories about art and about art education from pre-service elementary teachers in their last semester of college at Indiana University. I wanted to learn from them, ways they know what it is they know about art. These stories have been shared in interviews and focus group sessions, as well as in autobiographical written self reflections about their early art experiences.

In order to understand these stories, I chose to follow the lead of Floch (1988) and Umiker-Sebeok (1991); to look at these stories as folk tales and to use narrative analysis based on the work of Propp (1968) to examine them. In the folklore format of narrative analysis each story is looked at as a folk tale. It is then interpreted by looking at the contract, the hero's competence to complete the contract, the performance of the task, and sanctions which signify success or failure in completion of the contract. By looking at narratives from a select culture and comparing their components, it is possible to get a glimpse into the worldview of the group under study.

In each autobiographical reflection, the writer was considered a hero on an educational quest during which tasks were undertaken. His or her initial art task was always to make an art product. As heroes progressed through the educational system, and certainly by middle school and junior high school, a second task identified by student-heroes, was to bring home good grades. The assigned task and the implicit agreement to complete the task constituted a contract between the hero and those who sent heroes on their educational quests: sometimes parents and sometimes teachers. By completing contracts, heros gained something of value: a good grade or an actual art object which often has become a prized family possession. As heroes attempted to carry out contracted tasks, the issue of artistic competence entered their narratives. Quite often, heroes faced problems because, for one reason or another, task(s) proved to be difficult and even undo-able. Like the princess who needed to spin straw into gold, many of these pre-service elementary teachers believed that art tasks were impossible, either because they had insufficient innate ability, insufficient

* All respondent quotes are taken from 277 written self-reflections, as well as from interviews with twelve individuals, and two focus group meetings which took place in 1991 and 1992.

instruction, or insufficient help to perform the required actions. Helpers, good fairies, or "dragons," in the form of teachers, parents, peers, or siblings appeared in many narratives, in many guises, to help or hinder heroes along their educational journeys.

Heroes who believed they had abilities, alone or with help, to carry out their missions generally obtained the sought after object of value. They followed through on the contract. Heroes who found that they could not obtain their objects of value (they could not spin straw into gold) indicated that there had been some trickery involved in the contract to begin with or that they had encountered insurmountable obstacles that no available magic could overcome.

Central to each of these narratives were sanctions. As heroes proceeded in their quests, they perceived positive or negative signs, or sanctions, which like formative evaluations, indicated the quality of their progress. Positive sanctions indicated success, and heroes receiving these sanctions continued merrily on their ways, confident that they were, and would be, successful in art related activities. When heroes perceived that they were receiving negative sanctions, however, many of them felt betrayed. Many felt that they were attempting to complete a task that had little to do with their concepts of their original contracts. The result was that these heroes either left the quest for art education entirely or, while continuing to ploddingly persevere, they perceived themselves as failures at art-related activities.

By choosing to use narrative analysis to understand these self-reflective stories, I have implicitly indicated that a structuralist point of view is guiding this research project. On the other hand, I also chose to look at interviews and focus group stories from what could be called a post-structuralist point of view that was informed by postmodernism, feminism, critical theory, and critical ethnography. In spite of apparently clashing interpretive contexts, I believe that these conceptual frameworks are not mutually exclusive. To explain differences between structuralism and post-structuralism, I turned to Culler (1982) who provided a clear explanation:

> In simplest terms, structuralists take linguistics as a model and attempt to develop "grammars" -- systematic inventories of elements and their possibilities of combination -- that would account for the form and meaning of literary works; post-structuralists investigate the way in which this project is subverted by the workings of the texts themselves. Structuralists are convinced that systematic knowledge is possible; post-structuralists claim to know only the impossibility of this knowledge. (p. 22).

Culler indicated that these schools of thought need not be mutually exclusive. By looking at any text (including autobiographical self-reflective stories) from both a structuralist and a post-structuralist perspective, one has the potential for building broader and deeper insights than would be possible or accessible

from looking at a text from only one perspective. By using both a structuralist and a post-structuralist point of view to look at autobiographical texts, I am choosing a postmodern framework from which to understand students' ways of knowing their ways of knowing.

Zurmuehlen (1991) has pointed out that by taking a postmodern perspective, one is not replacing an old paradigm or school of thought with a newer one. Rather, by choosing a postmodern perspective in teaching or in research, one has chosen to take a position which can appreciate the value of many different "isms." By appropriating what is most informative from any, or all perspectives, doors are opened for broader insights than would be possible if one selected only one "paradigm" from which to understand a text. Postmodernism then, allows broader insights into qualitative quandaries than are possible by limiting oneself to techniques available from only one philosophical or pedagogical tradition.

To begin with, I segmented Respondents' self-reflections into narrative units to facilitate my understanding of student heroes and the "dragons" they encounter along their art education journeys. From a structuralist formula all folk tales are theoretically built from the same components, and universal structures can be presumed. Building on post-structuralist understanding of these texts, I then attempted to show ways in which personal and cultural histories, not only of heroes, but also of dragons, helpers, and educational institutions have subverted the "grammars" inherent in these universal tales.

Students' Ways of Knowing Art (The Context)

Elementary teachers are not specifically educated to teach art, and yet in many cases, they're responsible for the art within an elementary curriculum. Even in cases where there is an art specialist within an elementary program, generalist elementary teachers are encouraged to use art to enhance learning in other subject areas. For this reason, I felt it was important to understand how they had experienced art and how their experiences inform their plans for their own teaching endeavors.

I asked them to tell me stories about experiences they had with art as young children, both in and out of school. Their stories were not only about art, but were about the contexts, in particular, American contexts, in which art was experienced. Their interpretations of contexts in which their art experiences were embedded influenced how they felt about their own art abilities, especially when their abilities were contrasted to the art abilities of others. These stories were about how they knew what they knew about art and art education. Clearly, context is always important to interpretation. As Goodall (1991) pointed out:

> Persons and things are connected, context is always important, and no matter how straight or fair we try to be, what we see and how we locate meaning in life depends upon who and what we are and what

> we want, believe, and fear ourselves and others to be. Or, in summed up Buckaroo Banzai form: No matter where we go, there we are. (Goodall, p. 8)

Zurmuehlen (1977), who has looked at the stories of graduate students who are artists and art teachers, pointed out the value of autobiographical stories in understanding the historical link between students' pasts, presents, and their futures:

> Personal cultural histories . . . select, narrate, and interpret events from the vantage of the present. These accounts are significant not because of what we may analyze about their pasts, but because the choices [they] make form a context for their self-understanding, they establish a link between their own aesthetic traditions, their present art work, and their future direction. (p. 136)

Art and art education has recently received considerable press; much of it negative. Senator Helms and presidential hopeful Bucchanan have bolstered careers and expanded constituencies by opposing public funding for art. By extension, the viability of funding for public art education is also tenuous. Is art a subject doomed to disappear from publicly funded curricula? Julia Kristeva was asked if there will be a place for art in the twenty-first century: (Jardine, 1990) She addressed influences and contexts as she answered:

> This is a big question, because actually one does have the impression that not only in the twenty-first century, but right now, art is generally considered as something insignificant. It's not serious . . . . What are these things ? . . . This isn't really what's important. Perhaps this always has been the case, but now it is even more so with these large problems of biology, of the State, of religion, of all these large, increasingly urgent issues around. But I think that [art] is an extremely important problematic, an extremely important practice, and I think that if humanity does not succeed in conserving this practice, it will condemn itself to a sort of psychological death . . . . This type of language, which provokes in us pleasures, desires, and pain, has an immense power to modify the totality of human personality. These are cathartic modules, modules that regulate psychic and physical life, modules of survival itself, which society has always used without know what it was doing. (p. 87)

As we approach the next century, change is rapid throughout society (c.f. Toffler, 1980). The latest computer technology is available to students, but in many inner city schools, so are ouzis and police-lined school hallways. Reconstruction of schools and deconstruction of texts are part of the context of current educational research and literature. How is art education being defined or re-defined by cultural texts at this time in history? From the contexts they bring to the discipline, what does art education mean to

students? Most elementary teachers are women. How does gender inform educational contexts, in particular, the contexts of pre-service elementary teachers?

The Context: Historical Review of Art Educational Thought and Practice

At this time in the American historical curricular continuum, most college bound students do not take art after it ceases to be required, usually at the time of middle school or junior high school. As such, most pre-service elementary teachers have not had a great deal of formal art education. One Respondent who had a fairly typical background in art described her experiences:

> All through elementary and middle school, I took the mandatory art classes. In high school, I didn't take any elective art classes, so the only art experience from high school I received was from presentations that required artwork. At college, I've taken just this methods course. No other art experiences to speak of. (Respondent reflection #82)

Most pre-service elementary teachers plan to incorporate art activities into the other subjects they will be responsible for teaching. However they do not want to be responsible for teaching art as a separate subject. They do not feel that they have enough experience to teach art. Use it, yes; teach it, no. One Respondent explained:

> I don't exactly know where I'll come up with ideas, but I guess from lots of books! I don't see myself sitting down and doing art with them. "OK, this is an art lesson." I know that's what we're learning we should do right now, but when I get out there, I don't see myself doing it. I see myself incorporating art into something else. Social studies or science even. That's what I see myself doing. (Gaea interview, 10/14/92)

One other Respondent anxiously pointed out that it was in her art methods class, during her last semester in college, that she found out for the first time that not every elementary school has an art teacher, and that she may find herself responsible for teaching art. If we keep in mind how few formal art experiences most pre-service elementary teachers have, it comes as no surprise that many of them have unanswered questions and some anxiety about teaching art. Part of the problem they have with teaching art is a result of conflicting messages they have received as to what exactly art education is, or should be.

These pre-service teachers understand art to be necessary for "creative thinking," for "hand-eye coordination," for "self-expression," and for development of "well rounded" individuals. They understand that they may be responsible for grading art, yet they feel extremely uncomfortable about

doing so. They have observed many elementary teachers do craft-type projects with their classes, and yet, realistic drawing and painting, which is rarely taught in elementary classrooms, is what they really think art is. What they remember fondly about art experiences are the fun, non-graded, project oriented, holiday gifts, and decorations they made in their own elementary schools. Yet, these art activities are not what they learn about in their art education methods classes, where they encounter aesthetics, art history, and art criticism, along with more sophisticated areas of art production. Conflicting messages and signals lead them, not only to question how to teach art, but also to question the types of things they can count as art, and what kinds of things they should be teaching as art. These conceptual conflicts inform their contexts as pre-service elementary teachers.

Similar conflicting contexts and the resultant inevitable debates about context, are also occurring between and among expert art educators (cf. Eisner, 1988; Hamblen, 1990; London, 1988; & Qualley, 1989; Smith, 1989). Even as the collateral experiences, cultural, and curricular contexts influence what and how students understand art and how teachers teach, so too does art education's past and current in-vogue pedagogy influence what is taught as art, how art is taught, and ultimately, how students know what they know about art.

As questions about art have been raised and answered, and raised again, various pedagogical tactics have come into favor and then been replaced with other conceptually framed proscriptions. Should art be taught as tradition? As innovation? Is art taught for creativity? For self expression or aesthetic appreciation? For manual or mental dexterity? Should art production be the sole endeavor of an art classroom, or should aesthetics, criticism, and art history be part of the content? Should art include a dose of cultural anthropology or semiotics? A bit of art educational history seems in order to contextualize these questions.

Around the turn of the last century, the modernist cultural revolution quaked the solid foundations upon which art has always been taught. Suddenly it was no longer adequate to be able to draw mechanically and from plaster casts, or to view and listen to discussions about Romantic or uplifting great art. While artists were developing new and non-representational art, quite different from anything that had been taught in the schools or academies, art teachers were trying to understand it. When confronted with modern art, they were at a loss because traditional methods of art instruction were insufficient to help them understand and teach modern art. The solution of least resistance was to fall back and teach art in the ways they always had done, and in ways they themselves had been taught.

Into this culturally-defined pedagogical confusion came a man called Arthur Wesley Dow (Mock-Morgan, 1985) who assessed the chaos, and with a little help from his friends, redefined what it was art teachers could and should be teaching. He examined the then-new and unteachable Western modern

art, juxtaposed Oriental art and some modern science, and found a way to talk about it. Dow found that it was possible to talk about and teach art, using a distancing procedure borrowed from modern scientists: objectivity. By looking at art from an impartial and impersonal point of view, it was possible to study the line, the shape, the texture, the color, and the form of a work of art. No longer was sentimental and personal association with the visual narrative of a work of art important. That was an old fashioned notion and, in fact, subjectivity got in the way of serious artistic scholarship and production.

At about the same time, other art education experts looked to the new science of psychology and made a case for free artistic expression as the key to healthy psyches in young children (c.f. Keel, 1965). As these new theories of art education became known, some art teachers made drastic changes in their curricula to reflect modern thinking. Others modified their curricula of habit to include comfortable aspects of the new thinking. While still other art teachers continued to teach drawing and appreciation in the old ways. As art teachers continued to pursue their own idiosyncratic pedagogies along came the Cold War, and with it a move, not only in art education, but in all of education, to get to the heart of each discipline in the school curriculum -- to teach the basics. Unprecedented funding for research ensured that there was a national move in all of education toward emphasis on subject matters and across-the board strivings for academic excellence on modern objective tests. Zurmuehlen (1991) described the shifting paradigms which have made up art education in the past -- from Dow's elements of design, to self-expression, to art in daily living, and finally, to art as a discipline. Each paradigm, Zurmuehlen concluded, was a response to the time in which it was popular.

> They were reasonable responses to circumstances affecting individuals, schools, and society. In some cases the teaching of art had to change in order to remain in the school. In other cases the changes were a function of responses to shifts in the social climate or a perceived social crisis. (p. 15)

A Postmodern Shift in the Educational Climate

According to several writers (Giroux, 1988; Jones, 1991; Parks, 1989; Zurmuehlen, 1991), the social climate has shifted anew, and art education is in a position to respond to the change. This new shift or era has been described as a "post-modern" or "postmodern" one. Smith (1989) who passionately criticized the postmodern movement, accurately described postmodernism as:

> an assault on Western notions of meaning, objectivity, truth, intention, rationality, and reason as they influence thinking generally, including thinking about history, criticism, and teaching of literature. (p. 170)

Throughout history, "art" has meant many things to people within historical periods and within various cultures. Even within temporal and

cultural boundaries, the meaning of art is an elusive and debated subject. The relatively recent, past WWII coexistence of multiple cultures within first world countries, precipitated a movement that was not based upon unified and linear lines of power and definition. Postmodernism arose to satisfy the re-conception of culture as incoherent, without central authority, unity, continuity, or central purpose (Lyotard, 1984). Kellner (1989) pointed out that there is no longer one privileged, grand, or coherent theory of postmodernism, in spite of its being "labeled." Rather, he pointed out, postmodernism is a "loosening up and development of our old theories" (p. 32). Rather than a paradigm shift in which the old ways are pushed aside to make way for the new, postmodernism looks to the old ways, all of them, to make use of what is viable in them. No one paradigm or movement is privileged over another, but rather, all are looked at for their inherent fit and usefulness. (Zurmuehlen, 1991)

If the time is ripe for a shift in cultural understanding, then a move away from Modernism is in order for art education. Why would the social climate be so ripe for a move away from Modernism? Kellner gives one reason:

> Although traditional high culture provides unique pleasures and enticements, its enshrinement and canonization also serves as an instrument of exclusion, marginalization, and domination by oppressive sex, race, and class focuses. (p. 32)

What does postmodernism mean to pre-service elementary generalist teachers who have traditionally been excluded or marginalized in art education research? None of my Respondents specifically mentioned being part of a post-modern movement. Yet they did incorporate postmodern ideas in their stories and they indicated their intention to act on these ideas in their teaching practice. Their refusal to "invoke the ancestors" for the correct reading for, or definition of, art within their classrooms denies the modernist "grand narrative." (Lyotard, 1979) As one Respondent pointed out:

> There isn't just one way to do art or understand art no matter what art teachers say. What abut the stuff that isn't in museums and is still art? (Daphne interview, 9/18/91)

Their frequent references to interdisciplinary education and art education which validates personal contexts is testimony to changing cultural readings of art. Postmodern pedagogy would capitalize on autobiographical narratives and contexts. One Respondent pointed to the advisability of incorporating students' autobiographical contexts in educational pedagogy:

> In elementary school, children have enthusiasm for everything. Why no capitalize on it in those early years? When kids get older they learn to hate school because it doesn't fit into anything else in their lives. (Lorelei interview, 10/16/91)

Post modern educational pedagogy would begin with the questions, what do students know, what experiences have they had? And how can a discipline's content be juxtaposed with students' contexts to facilitate learning? As teachers, pre-service elementary generalists will be functioning in and working from cultural and educational contexts, in cultural and educational ideologies. Their contexts are the consequences of postmodern American culture. Giroux (1988) pointed to the need for postmodern political awareness that:

> addresses popular culture as a serious object of aesthetic and cultural criticism . . . . and when coupled with the postmodernist emphasis on diversity, contingency, and cultural pluralism, points to educating students for a type of citizenship that does not separate abstract rights from the realm of everyday . . . (p. 26)

Postmodern elementary education would be driven not by a single, coherent narrative, but by the diversity of contexts children bring to classrooms. These various contexts would not only influence and inform, but would direct the course of art educational pedagogy and content. Postmodern elementary education would, in an interdisciplinary and holistic fashion, encourage diversity of artistic styles, subjects, and genres in an effort to contextualize art education for the children who would be learning.

Defining Art and Art Education

Those who have chosen to become elementary teachers have elected to teach young children a variety of subjects rather than one specialty subject. Art is a part of the smorgasbord of educational disciplines that pre-service elementary teachers encounter. Is it reasonable to expect that art will play a key role in their classroom practices? The answer to this question depends upon how the definition of art is selected by those who will use it. Pre-service elementary teachers have not had a dense background in formal art education. Yet, for the most part, their lack of art educational background does not seem to disturb them unless they have to perform an art activity. Over half of the pre-service elementary teachers who participated in this project admitted to being anxious about drawing, painting, and presenting their artwork for critical review. Nevertheless they intend to use art, as they define it, in their future classrooms. These future teachers contextually defined art according to their own experiences. As one Respondent explained:

> Art is beauty. And of course, what is beautiful in my eye, may not be beautiful in your eye. And I think beauty -- they say, beauty is in the eye of the beholder, but I think that it's also because of all our past experiences. Everything keeps building on it. (Cassandra interview, 9/18/91)

If their experiences were good, they anticipated using the types of art lessons they encountered as elementary school children:

> I feel that my background in art is pretty good and that it will help me when I am teaching. I hope to do a lot of the things I did when I was in school with my future students. (Respondent reflection #117)

If their school art experiences were not good, they hoped to avoid art altogether by teaching in a school with an art specialist. Others anticipated capitalizing on the art experiences they did remember as positive, usually experiences that happened out of school. One Respondent had a difficult time remembering any art experiences she had in elementary school, but vividly remembers the art experiences she had at home. She anticipated that her own classroom art activities would parallel her positive home experiences:

> As a child I was constantly surrounded by pads and pads of paper, thousands of colored pens, pencils,and thick markers, big, fat erasers, and lots of space to create . . . . I believe art is a very important part of children's schooling. I hope to supply my students with as many true art experiences as I possibly can . . . Unless they get the lessons at home, school is where they are going to get it. I feel it is my duty to supply these children with positive art experiences. (Respondent reflection #73)

Holiday art was often remembered fondly. Several Respondents told stories about decorating Christmas trees with artifacts parents have kept since they were small children. Feldman (1972) has pointed out that children's artwork which receives no answering response in incomplete. Those artworks which Respondents' remembered,and around which stories were told, were ones which had received validating responses and, in turn, have become part of their autobiographies:

> Things that I most remember from grade school are pictures that I have kept. Looking through these things I have done, I have noticed that most of them were done along with other subjects besides art. I have found two reports from Social Studies and both of them have cover pages with a little bit of art. These reports and cover pages were done in the fifth grade. I also did an art picture about the freeing of the hostages . . . . I think our own art experiences will have an impact on the way we feel about art and the way we will do it in the classroom. (Respondent reflection #86)

Some Respondents remembered projects they associated with art that they had done in school, but which had been produced in the context of other disciplines. Incorporating art into other subjects in an important theme for these future elementary generalists. Even if they do not teach art directly as "art" in their classrooms, many of them will use art as part of other lessons. As this Respondent pointed out, her experiences will inform her teaching.

One Respondent reflected on arbitrary disciplinary boundaries that he felt isolated art from the rest of the curriculum:

> By having art as separate, I was conditioned to believe that art happened in art class, and for the most part it didn't transcend the boundaries placed on it. Even though I was (and still am) a compulsive doodler, and I didn't see that as art . . . There will be a place for doodling in my classroom. (Respondent reflection #115)

Another Respondent told a story abut a unique and positive experience she had in the fifth grade in which her teacher allowed the walls between disciplines to effectively disappear:

> In 5th grade, I had an innovative teacher named Mr. Green. He was the first teacher I'd had who integrated Art into all of our curriculum. I remember illustrating science write-ups, we staged a mock trial and drew the people involved in the courtroom, we made a huge window-size string art design, we went outside and drew trees and flowers; it was my best year in elementary school. Mr. Green is part of my decision to become a teacher. (Respondent reflection #42)

Mr. Green and his instruction has become part of this Respondent's context and will directly influence her classroom teaching, her pedagogy, and her students. Although pre-service elementary teachers are clear about their definition of art for their classrooms, they also want to, as one informant put it, "do the right thing, according to the experts."

As a group, pre-service elementary teachers are a pragmatic lot. They want to know what, as well as when, where, and how art should be taught. At the same time, they also want to understand and define art from their own perspectives and contexts. They want their experiences to fit in with what they know, but they also want to "do the right thing." They want to know exactly what they should being doing according to the art experts, and then take it, or leave it, as they choose. One Respondent expressed her frustration with the insensitivity of art experts:

> Tell me what I can do. No, not "tell me," help me find ways. I think part of our problem is that it is very easy for someone who is proficient at something, whether it is music or a language, or art, to look at a novice and understand where that novice is coming from. And I think people in the arts, maybe they are very insensitive. (Lorelei interview, 10/16/91

Significantly, art experiences that were remembered fondly in these stories were those in which respondents had experienced success. As they approach careers as elementary generalists, they are watchful to avoid what they perceive to be the pitfalls of insensitivity. As one Respondent explained:

> Students enjoy things in which they can feel successful. Therefore, teachers in art (and other subjects as well) must accentuate the positive . . . . The experiences I do remember were the ones in which I was successful. I feel as a teacher, I must remember that. The easiest way to turn students "off" from art is to tell them (directly or indirectly) that they are no good at it. Hopefully, I will not find myself doing that. (Respondent reflection #68)

Issues of Gender

Contextual art educational pedagogy would necessarily address gender differences. Belenky, Clinchy, Golberger, and Tarule (1986) pointed out that women prefer to contextualize their learning experiences. To specifically address women's ways of knowing and learning, pedagogical and curricular design ought to begin with the question "What does a woman know?" (p. 198) and build upon that context. They assert that:

> Most of the women we interviewed were drawn to the sort of knowledge that emerges from firsthand observation, and most of the educational institutions they attend emphasized abstract out-of-context learning. (p. 200)

Less than 5% of Respondents participating in this study were men. Most elementary school teachers are women. Two Respondents related frightening stories about their educational experiences which, although only indirectly associated with actual art pedagogy, contextually influenced their ways of knowing about education. Other Respondents made reference to issues which could easily be attended to as women's issues. These issues and concerns make up the content and context of their stories, and are an important part of who these pre-service elementary teachers are now, and their ways of knowing.

One question I asked all Respondents was why they decided to become elementary teachers. Their answers indicated that elementary teaching was a career that could be easily accessible to them, a career that they believed to be non-threatening, and a career that they had seen modeled in their own educational experiences. In spite of a couple answers that reminded me of responses to questions in Miss America Pageants in their desire to change the world for the better, most were very pragmatic in their choice of career. One Respondent made the observation that "There's not much else out there, in my view. What else am I going to do?" (Helen Interview, 10/14/91) Either they had a parent (most often a mother) who had modeled this career for them or they had teachers who had inspired their career decisions. Another Respondent explained why she liked the idea of teaching small children:

> I'd like to teach around first or second, or maybe third. I don't really care to go above fourth grade. I just I find it easier. Some people

think it's harder to teach primary because you're constantly repeating yourself over and over. You know, kids don't listen. But I think that's easier than handling some of the attitudes of the older children. You know, a lot of kids talking back, questioning what you're telling them. I just think it'd be easier to teach primary. (Gaea interview 10/14/91)

She also thought elementary school would be easier to teach than it would be to teach older children. Yet her reason was her perception that she wouldn't be able to keep up with the older children academically. Her lack of confidence in her ability to out-smart older children was modeled for her by her mother:

> My mom was an influence on my choosing elementary. Oh, she told me that I couldn't teach if they were going to be smarter than me (laughs). My mom said she couldn't go back to teaching high school like she was going to because they were probably smarter than her. And that is really kind of a scary aspect because I know some of those kids know a lot of things about computers and you know, math manipulatives, and things that I don't know about so, stay low. And just pat them on the back (laughs). (Helen interview, 10/14/91)

Is lack of confidence a woman's issue? Belenky, Clinchy, Goldberger, and Tarule (1986) pointed out in their book, **Women's Ways of Knowing**, that "Indeed, highly competent girls and women are especially likely to underestimate their abilities (p. 196)." Neither Gaea nor Helen, both competent and intelligent women, want to be put in a position where their abilities or control is in question, control of discipline and control of the subject matter they will be responsible for teaching.

Control and lack of it seems to be a theme running through many stories about art, art education and decisions to choose a career within an educational system. One Respondent examined her reason for choosing a career in education. Her road to this decision was not direct, but came from a context of stereotyping and indirect intimidation which has influenced her decision to become a role model for female students:

> I didn't consider teaching until I got into high school. It all started with this test one day. It was my geometry class, and there was a substitute teacher and she couldn't find the test. For some reason it was misplaced or something like that, and we ended up taking it a half an hour late, so we had to finish it the next day. And when he [the regular teacher] came back the next day, we finished the test in the half an hour that we had to finish it. He said, "Well you know why she lost that. You know why she couldn't find the test." I figured he was going to say she misplaced it, or he had misplaced it, or something like that and he said, "Well, it's because she was a woman." and I was like whoa, I'll just pretend that I didn't hear you say that, you know? And I'll keep that in mind and make a mental note and say something

> to him after class. And then he kept saying, well, then he kept saying "You know, women make such stupid mistakes. If it were up to me I'd line the women and men up on the track outside and have the boys walk across the field and slap the girls across the face for every stupid mistake they made." And this really happened. And something I noticed is that the women in my class didn't - they didn't want to say anything about it though they were offended. But that's when I decided, wow, teachers really, just because they have this title, doesn't mean that they're the best role model for us. (Boadicea interview, 9/18/91)

Eisenberg & Goodall (in press) explained the role of context for decision making:

> Each action is based on an interpretation of contexts. Each interpretation is based on that unique individual's understanding of the contexts, understandings that are further complicated by the fact that when we act we cannot 'take it back'. Right or wrong, smart or dumb, whatever we do - after we do it - it is already done. We cannot 'erase' a human action any more than we can 'take back' an unkind word or gesture. Our actions become part of the permanent record, a resource for others; interpretations of contexts and meanings. (p. 138, in manuscript)

One beautiful, tall, and charming young woman told a story about her early maturity and the inner city school she attended which has become part of her contextual understanding. This story she told is about the darker side of many students' education. The story takes place in art class and she describes the chaos, disorder, and lack of control that many informants called to mind when describing their experiences with art:

> I went to a really kind of scary, junior high. And I just remember being twelve years old or whatever you are when you're in seventh grade, and having this really evil child kept rubbing my leg (laughs). And I didn't know what to do. So I'd speak out, and I'd be in trouble. Because I'd speak out and this boy would moon me all the time in the back of class. And I just had really gross experiences. . . . [The teacher would] turn her back, and he'd have his pants down. And I'm back there going "Hey!" and I'm in trouble. By the time I'd turn my work in she'd take out-bursts to heart and say 'Well, this is not what I asked for,' 'You know this is late,' My work was all stressed. (laugh)

I asked her if she had ever asked the teacher to change her seat. She looked surprised and answered:

> I was too scared. And she did change my seat once, but they would come across the class and still bothered me. She moved me to another table, but I still sat in the back. There were just two girls in

the class. And I was a big girl too. I mean, I was only a couple inches shorter than this. I was about 5'6" and they were all still little pip-squeaks. I was this big girl you know, and well, I guess there's really not much I could do . . . . I was the same way in home ec for some reason. I think just the structure of art and home ec and people expecting those kind of things, especially out of girls, oh 'You should be able to do this really well.' Well, maybe, maybe not . . . . So it was frustrating. At that age, you don't really feel like you can tell your parents either.

. . . . art in high school would have been another scary experience. There were a lot of scary people in there. It was scary. Photography was scary enough. They had drug deals in the darkroom. You basically didn't go to the bathroom during the school day. Didn't go into too many corners by yourself. I told my mom about one instance and she didn't believe me, or she told me it was my fault or something. So I didn't tell her any more . . . . I had a lot of other things to worry about in high school (laughs). (Helen interview, 10/14/91)

The contexts that come across in these stories tell of experiences of school cultures that encourage girls, and the women they will become, to search for orderliness, control, and safety, in their careers as elementary teachers. These stories point out the legacy of dysfunctional schools, teachers, classrooms, and teaching in which "functional" would include not only safety, but also encouragement, as well as pedagogy designed to specifically address the particular needs of students who are girls and women. They are contexts which influence these students' ways of knowing.

Observation and Continuing Questions

Students know what they know from contexts in which they experience learning. These contexts are not only classroom contexts but, on a grander scale, they emanate from the cultures in which students' learn to learn. To begin to understand how students learn is to listen to their stories and begin to understand their particular contexts.

Are stories pre-service elementary teachers tell about art educational experiences actually significant? Roland Barthes (1988) questioned the significance of narratives when he asked: "Is everything, in a narrative, functional? Does everything down to the least detail, have a meaning?" (p. 104) He went on to answer his own questions, and thereby to point out the significance of these stories:

> In the order of discourse, what it noted is, by definition, notable: even when a detail seems irreducibly insignificant, refractory to any function, it will nonetheless ultimately have the meaning of absurdity or uselessness: everything has a meaning or nothing has. (p. 104)

Each of these stories about art point to significant episodes,insights, details, events, and experiences which can allow insights into what it means to experience art as a student. Taken together, these stories can inform art educational pedagogy by identifying heroes, contracts, dragons, helpers, magic potions, positive and negative sanctions, and various art educational journeys; some exemplify success and others failure. These educational stories are memorable and thus significant. They can provide clues to developing empowering art education practices and pedagogy for student-heroes.

Out of the various theories of art education juxtaposed with their own collateral experience, art teachers and elementary teachers have written their own stories about art which have shaped their lives and their teaching, and ultimately the lives and the teaching of their students, and their students' students. Students' most powerful influences on their understanding about art have been the teachers they, themselves, have had. To build pedagogy that addresses disciplinary needs while also addressing students' needs, it is necessary to re-incorporate pre-modernist narratives into art education; not only for understanding art work, but also understanding art students. A lone "grand narrative" is no longer adequate to meet the needs of multi-faceted, multi-cultural, and multi-paradigmatic American society. Autobiographical "small" and "multiple" narratives of students are parts of the context by which we can hope to understand the ways students understand what they understand about art and art education.

By loosening conceptual constraints imposed by single perspective research, rich insights are available into the multiple texts which inform students' ways of knowing about art, and about education in general. Thomas (in press) in his forthcoming book **Doing Critical Ethnography**, challenges researchers to take "a walk on the wild side" which he explained is:

> a call to reject inhibitions imposed by assumed meaning and to cultivate in their place the fiercely passionate and undomesticated side of our scholarly nature that challenges pre-given ideas." (p. 8 electronic manuscript)

By rejecting traditional and artificial limitations and boundaries imposed by adherence to single "paradigm" research, understanding postmodern contexts of students' knowing becomes in itself postmodern. Because postmodernism "emphasizes the arbitrary nature of cultural signs and their codes" (Thomas, p. 30 electronic manuscript), a further consequence could be that researchers may consciously choose to be emancipated from single metaphorical images that have driven modernist research and knowledge production.

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mentor's introduction

TERRY BARRETT

The Ohio State University

Mary Leigh Morbey has an interesting and valuable study in her consideration of the work of Harold Cohen, a significant artist who made important paintings and then chose to make his art with computers. Too little critical attention has been devoted to the area of aesthetics and computers, and art educators spend too little time investigating artists. Morbey combines critical and historical methodologies in her intelligent writing about the work of a living artist who deserves to be more widely known in the art and education communities.

In her dissertation she bravely and responsibly included an important appendix -- Harold Cohen's response to her study of him and his work. She sent him a copy of her manuscript and asked him to consider writing a response that she could include in her study. He did. He helpfully pointed out some factual errors and by correcting these she had a more accurate historical account. However he also took issue with her major claims. These responses from the artist were troubling for the scholar. She painfully reconsidered her evidence and her construction of it and then stood her original ground.

Because of her bold and responsible initiative of seeking and obtaining Cohen's response to her critical analysis of his work, and then publishing it even when it challenged her conclusions, she furthered scholarly dialogue. The conversation continues and great dividends for her and the field are forthcoming. Cohen has asked Morbey to co-author a book about his work based on her exploratory and critical dissertation. Her risk paid off. Her honest and direct communication proved to be better for knowledge and scholarship than circumventing possible negative criticism through avoidance of conflict.

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Harold Cohen's Artificial Intelligence Paradigm for Art Making: An Overview

Mary Leigh Morbey

Nicholas P. Negroponte (1976) of the MIT Media Laboratory observed that "rarely have two disciplines joined forces seemingly to bring out the worst in each other as have computers and art." The computer generated imagery of acclaimed Modern artist Harold Cohen is one exception to this observation.

Harold Cohen is known for his English Abstract Expressionist paintings of the 1960s. His works **Tribune** of 1962 and **Before the Event** (Fig. 1) of 1963 are owned by the Tate Gallery, London. **Before the Event** is placed in a prominent location in a smaller Tate gallery that focuses on Modern British art of the 1960s. In 1965 Cohen's work was included in Documenta III in Kassel, Germany, and in 1966, along with four other artists, he was chosen to represent Great Britain at the XXIII Venice Biennale and sent the painting **Pastoral** of 1965. Michael Compton (1983) of the Tate Gallery comments on Cohen's artistic success: "From about 1952 until 1968 Harold Cohen built up a reputation as painter equal to that of any British artist of his generation."

In 1968 Cohen spent one year as a visiting professor at the University of California at San Diego. Early in his visit he became involved with the computer and in subsequent years with a group of computer scientists at Stanford University working in artificial intelligence. This involvement led him to change from canvas painting to art making on the computer, using canvas, ink, and paint as "primary output" media (Cohen, 1992). For the last two decades his work has been mainly computer generated. This imagery has received only a small amount of serious criticism from visual art critics and art historians. This lack of criticism contrasts sharply with the over two hundred articles written about Cohen's abstract expressionist paintings. Alan Bowness (1983), director of the Tate Gallery, assessed Cohen's career in a 1983 Tate Gallery exhibition catalogue of Cohen's work.

> Harold Cohen first made his reputation as an abstract painter in London in the 1950s, and the Tate Gallery owns two important works of 1961 and 1962. The artist's move to the west coast of the United States shortly afterwards and his abandoning of easel paintings for more experimental media has meant that we have lost sight of one of the outstanding talents of our generation.

Research Problem

My dissertation study on Harold Cohen traces, from the vantage points of art history and art criticism, the development of his career from his art training at the Slade School of Art, University College, London, England, through his success as a painter, to his more current computer generated imagery. The project describes Cohen's development, delineates a central theme that unifies the bodies of his work, and thus fills in the historical gap between the extremely well documented paintings of the 1960s and the minimal art historical and art critical discussion of his computer generated imagery rendered since 1968.

Methodology

For the study I use an interdisciplinary, contextual, art historical approach that incorporates the examination of Cohen's imagery, its theoretical and historical contexts, and the situations in which the work is presented. I delineate the art historical context of Cohen's work, including a chronological discussion of ideas and styles from his early years as an art student at the Slade School of Art, through his modernist paintings, to his current computer generated imagery. Working from an interdisciplinary viewpoint, centering on context, I look at style analysis from art history, interpretation from art history and art criticism, history and theory of developments of modern art, contemporary art, and computer related art, and theories of artificial intelligence from computer science, in order to reach a fuller understanding of Cohen's contribution to and place in the history of art.

I employ Barrett's (1990) three category model for contextual analysis to organize the diverse components that comprise Cohen's basis for art making on canvas and computer. Internal context considers the art work, describing medium, subject matter, and form, and the interrelation of the three (Barrett, 1990). Original context is history, including the history of Cohen and his works, art history, social history, and histories of computer related art and the artificial intelligence vein of computer science (Barrett, 1990). External context is the circumstances in which Cohen's art works are presented, whether it be the work on a gallery wall or the critic's review of the work, and includes those who chose to critique his painting and ignore the computer imagery (Barrett, 1990). The tri-focal contextual approach provides a method of analysis of the diverse areas of Cohen's art making. Barrett's contextual model assists the structuring of my analysis of Cohen and helps me more fully make connections between Cohen's art making on canvas and on the computer.

I employ this methodology to consider, first, Cohen the painter, by tracing his training at the Slade School of Art, locating him within the development of Modern English art, and noting his contribution. Second, I relate the history of art making with computers and place Cohen's contribution within it. A review of his incorporation of artificial intelligence clarifies the

relationship of his art making to artificial intelligence and the computer. Third, I look at commentary on Cohen by art critics, art historians, and computer science and artificial intelligence experts. Fourth, I analyze Cohen's canvas and computer imagery. Fifth, I present Cohen through his writings and interviews, and I discuss his art making on canvas, his move to the computer, and computer generated imagery. Finally, I draw an interpretative conclusion (phrasing?) about Cohen taking into account what he says, what critics say about his work, my viewpoint of his work, and I suggest some implications of this study of Cohen's work for the field of art education.

A Unified Interpretation of Cohen

The study substantiates my thesis of Harold Cohen's art making as a unified whole, thus resolving the problem of the historical gap between the modern paintings of the 1960s and the computer generated imagery of 1968 through the present. My interpretation aligns Cohen with art historian Rudolf Wittkower's concern to discover how the visual symbol (mark) in art yields meaning to the viewer, and provides an underlying link that joins the seemingly disparate stages in Cohen's art making.

This interpretation can be substantiated by tracing Cohen's research on how visual structure (mark making) generates, or yields, meaning to the viewer. His investigation began during his student days at the Slade School of art while studying with Wittkower, continued throughout his years of artistic acclaim in the 1960s, and led to the development of the computer program artist AARON. The study lays bare Cohen's growing dissatisfaction with his painting of the 1960s that led to an intellectual restlessness. He sensed that although he had been painting for twenty years he did not know much more about painting than when he began (Cohen, 1986). His interest was with notions of representation in the broad sense of making marks that other people believe to have meaning, and this led him to seek out a way to build a theory of representation that explains this activity (Cohen, 1986). His serendipitous introduction to the computer, in conjunction with ideas about artificial intelligence, provided an avenue through which he could build a beginning theory that explores the question of how visual structure yields meaning to the viewer.

His artificially intelligent, expert system, software program AARON embodies his developing theory of representation. It is built on the assumption that all humans share similar basic cognitive principles which also shape the beginning stage of human art making. Cohen (1979) asserts that all humans in the beginning stage of image-making employ figure and ground, insideness and outsideness, closure, repetition, and symmetry, and the AARON program incorporates these principles (Fig. 2). His (Morbey, 1990) next level of art making embodies representations of things that we observe about us, for example, plants, rocks, and people (Cohen, 1988) (See Figs. 3 and 4). AARON has developed to the point where it can simulate these human art making activities. AARON is based on the scientific concept of

"modelling," that is, a simulation of a complex system that can be run on a computer in order to observe whether it behaves like the system it is to simulate (Harold and Becky Cohen, 1977). Cohen argues, and I think convincingly, that since people have difficulty believing that the computer program made the art that the AARON model has had a measure of success (Harold and Becky Cohen, 1977).

Implication for Art Education

The question of how the visual symbol yields meaning to the viewer that resurfaces with Wittkower and that Cohen addresses through his developing theory of representation embodied in the drawing program AARON is a question artists have asked for millennia. Wittkower's inquiry, giving rise to Cohen's proposed resolution in the artificially intelligent AARON program, a program that models what the artist does and thereby constituting a representation of the artist's representational acts, elucidates an important question of art makers and art educators, and those who develop theory concerning art and how to teach others abut art making and art reading. These two activities, the making and reading of visual imagery, comprise the main concerns of teaching how to teach about art.

The AARON model presents insight into the nature of art making processes by providing, through computer artist AARON, an observable example of what an artist does in making art, beginning with the "basic cognitive principles" of figure/ground, insideness/outsideness, closure, repetition, and symmetry, and advancing to a more sophisticated level in the rendering of the human like figure. We can view, at arm's length, AARON's art making through the program code, a hidden mental activity unavailable to the individual art maker. Those giving instruction in the teaching of art making and art reading can look to AARON for concepts about art making: an explanation of what an artist needs to know about the world and about representation in order to make a plausible representation, from the scribbles of small children to more sophisticated levels; and a further understanding regarding the nature of image-mediated transactions, that is, the minimum condition for a set of marks to function as an image.

The AARON model provides a notable example of interdisciplinary artistic activity that is necessary for the teaching of art in an age of telecommunications. Beverly Jones (1983) argued in a paper given at the 1983 Ohio Art Education Leadership Conference that "the significance of technology in art education is a timely and important issue which must be addressed." As art educators living in an information society we are challenged to critically examine and responsibly incorporate computer technology at every border where art and education cross. Our children, at very young ages, are socialized into the computer culture through Nintendo and video games. Research studies indicate that the making of computer graphics can enrich art and aesthetic education (Freedman, 1991; Freedman & Reian, 1992). This requires that classrooms be equipped appropriately,

when financially possible, with state-of-the-art computer equipment. More importantly, curricular development needs to incorporate a considered use of computers and call for pertinent training for teachers that involves technical skill development and understanding of issues affecting the computer and education. An additional problem concerning computer learning in art education is the teacher's fear of the technology (Bowers, 1988) which appropriate training could alleviate. Historically, the inclusion of computer related art in art educational programs has not met with an easy reception. Art educators, knowledgeable in questions concerning aesthetic value, are not applying this knowledge to the study and development of new technologies (Jones, 1983).

If one is to teach well, then one needs to teach towards the future. This premise suggests that art education needs to encompass our current place in history, critically (?) embracing contemporary cultural and artistic issues, and working towards a future, rather than only replicating that which was done in the past. As art educators we can look beyond the traditional formats of the classroom, museums, galleries, and publications, to innovative and interactive approaches, as observed in Cohen's AARON model, to teaching about art making interlinked with computer technology.

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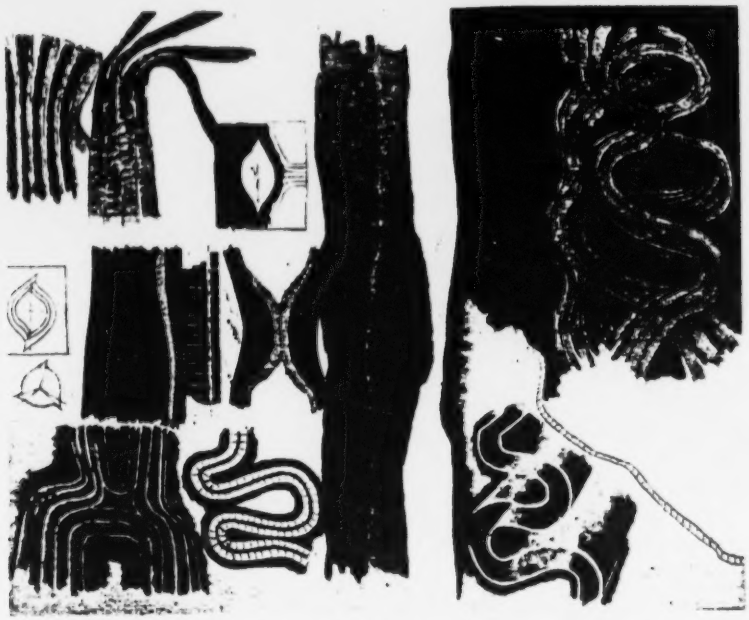

Figure 1. Harold Cohen, **Before the Event**, 1963, tempera and oil on canvas, 98" x 116".

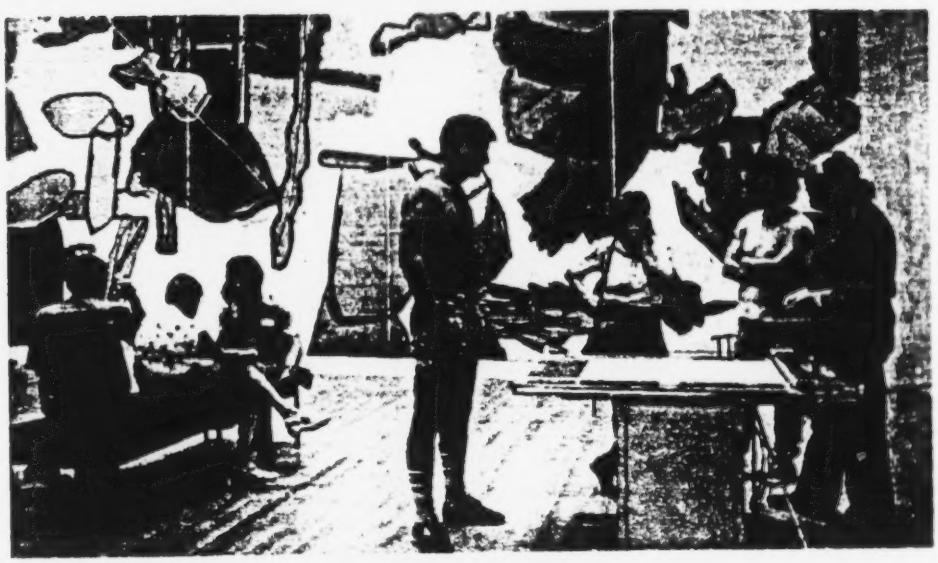

Figure 2. Harold Cohen, **Untitled**, 1983, computer generated drawing, acrylic on cotton, hand painted, 14' x 60', Tate Gallery, London

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Figure 3. Harold Cohen, **Untitled**, 1986, computer generated drawing, india ink on paper, 22" x 30".

Figure 4. Harold Cohen, **Untitled**, 1992, computer generated drawing, oil on canvas, 63" x 90".

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mentor's introduction

JUDITH SMITH KOROSCIK

The Ohio State University

Assessing student understandings of art is a multi-faceted research problem. At the very least, it requires that the researcher possess advanced knowledge of art, cognitive development, and research methods for evaluating evidence of learning. Each of these research areas is considerable in itself, particularly in light of shifting paradigms in contemporary scholarship. For instance, in this post-modern era of art history we find ourselves broadening definitions of art and questioning what we have long taken for granted as art. In educational psychology, we have opened up the "black box" that behaviorists dared not open and have worked aggressively to explain the nature of higher-order thinking. And in numerous fields of study, we have accepted the value of gathering quantitative **and** qualitative evidence to illuminate the nature of social phenomena.

It is both challenging and exciting to be a researcher today. It is no longer valid to follow "recipes" for conducting research. Although recipes can ensure successful outcomes for beginners, they limit the scope of outcomes when available recipes are incomplete or are inappropriately matched to the occasion. Having options to approach research questions through a variety of qualitative and quantitative methods is a good thing, and it is very exciting for knowledgeable and experienced researchers. However, having almost limitless options can seem overwhelming to novice researchers, including graduate students. After all, some level of expertise about each option is essential in order to make intelligent decisions about which one or more to choose.

Carol Stavropoulos responded to this research challenge with great enthusiasm. In the process of conducting a study with me and other members of an art education research methods course, Carol began to detect patterns in the data we gathered to suggest how students' verbal responses to works of art could be systematically compared. Her inventiveness led to the identification of several overlapping categories of learning outcomes. Carol set out to differentiate recall, low-order understandings from responses that reveal understandings of a higher-order. She was also intrigued with the occurrence of misunderstandings--responses that suggest a student is at a dead-end or off-track in his or her thinking about a work of art.

After many long hours of analyzing each student's written remarks about a single painting and after comparing those data across students of different grade levels and academic abilities, Carol's systematic assessment instrument began to take form. Throughout the process, Carol set no limit on the number of categories that emerged from the data, but she was intent on finding clusters of responses that revealed something about either the student's knowledge base or use of knowledge-seeking strategies. To her credit, Carol did not invent a theoretical framework of her own, rather she drew heavily on my work with others and on cognitive learning research in general. Carol also relied on the scholarly literature in art history which provided a strong reference point for distinguishing novice interpretations of art from more sophisticated ones.

Carol recruited art teachers and evaluation experts to test the validity and reliability of her instrument, and she drew upon her own elementary, secondary, and college level art teaching experience. The end result is that Carol has constructed a useful tool for art teachers who wish to gauge the **quality** of their students' written responses to works of art.

The instrument is designed to use in its entirety or in an abbreviated form. For instance, if a teacher is interested in obtaining a comprehensive assessment of student understandings, the entire instrument could be used. If instead the teacher is interested in assessing the quality of student references to formal, descriptive, interpretive, or historical dimensions of artwork, then only relevant categories of the instrument can and should be employed.

Carol thinks an art teacher should decide what learning outcomes are most worth assessing and that assessment should correspond to the taught curriculum. Yet if teachers are at a loss in discerning a range of desirable outcomes, Carol can offer some concrete suggestions. She has become very astute in wrestling with a multiplicity of options.

A Diagnostic Profile of Art Understandings Based on Verbal Responses to Works of Art

Carol Stavropoulos

This research was undertaken to lessen the gap in art education research on student assessment literature. The assessment instruments that were available to assess written statements about works of art did not account for cognitive conceptions of learning. Furthermore, they did not discriminate between knowledge base and knowledge-seeking strategies, higher-order and lower-order understandings, and misunderstandings.

This paper will summarize the steps taken to develop a diagnostic assessment profile as follows: (a) the theoretical foundation directing the inquiry, (b) methodologies used in development of categories, (c) validity and reliability studies employed to establish instrument quality, and (d) its significance in assessing understandings of art.

The research by Koroscik, Short, Stavropoulos, and Fortin (1992), referred to as the Chagall study, motivated the development of the assessment instrument. Results of the Chagall study indicate student understanding can be facilitated by presenting artworks within comparative contexts. Understanding is further facilitated when verbal cues are provided. Through an analysis of qualitative data, the research team found evidence to support the independent functioning of a student's knowledge base and knowledge-seeking strategies. These findings indicate that a diagnostic assessment of art learning must encompass both facets of learning.

Further analysis of written statements from the Chagall Study revealed a continuum of learning outcomes in the formal, descriptive, interpretive, and historical dimensions of understanding. The written statements were reduced and organized into categories by adopting Guba's (1978) naturalistic inquiry methodology. Through a series of steps, learning outcomes were converted into diagnostic categories as follows: (a) to represent the students application of the knowledge base and knowledge-seeking strategies through the process of transfer, (b) to encompass terminology reflective of the field of art education, and (c) to make discriminations between lower-order understandings, higher-order understandings, and misunderstandings.

Summary of Validity Studies

Validity of the diagnostic profile was estimated by two content validity studies, two criterion-related studies, and a construct validity study. Results of each validity study are summarized below.

Content Validity

Experts were recruited to serve as independent judges for the two content validity studies. Dr. Andra Johnson, an evaluation specialist in art education and Dr. Jacqueline Chanda, an art historian in art education assessed the content of the diagnostic profile. A summary of the results of their analysis follows.

Importance and appropriateness of content. Judgments were rendered on the importance and appropriateness of categories in assessing art understandings. With a few minor exceptions, the diagnostic categories were considered important and appropriate.

Practicality. The complexity of the analysis performed by the diagnostic profile justified its length, according to Dr. Johnson. In addition, Dr. Johnson responded positively to the procedural and administrative aspects of the diagnostic profile. She found the training procedures to be reasonable, and the methods of coding and reporting data were judged to be clear and concise.

Applicability to artforms. Dr. Chanda was asked to rate the diagnostic categories in terms of their applicability to a variety of artforms. Since the categories were originally derived from Western art, the results provided by Dr. Chanda were encouraging. She verified 98% of the categories could be applied to Western art and fine art and 90% could be used with Non-Western art. In addition, the diagnostic profile was highly rated for its applicability to popular arts, folk art, crafts, antiques and heirlooms, and cultural artifacts.

Applicability to data. Both judges indicated that a diagnostic assessment could be applied to a variety of data. These might include written statements about a single work of art or multiple works of art, written statements that have been verbally cued, and oral statements that have been transcribed.

Diagnostic capabilities. The independent judges agreed the diagnostic profile was capable of determining formal, descriptive, interpretive, and historical understandings of art. The experts indicated the diagnostic profile could asses understandings of students in kindergarten through grade 12. Furthermore, the diagnostic profile can assess the understandings of undergraduate and graduate students.

Future implications. Dr. Johnson found the diagnostic profile to be clear "conceptually and in its application." She found both the instrument and the theoretical model to be "well-conceived." There was also support of using the diagnostic profile in art education research, program assessment, teacher assessment, student assessment, student self-assessment, and curriculum development. In conclusion, Dr. Johnson stated, "I find the implications for

teacher training and on-going self evaluation (by the teacher) to be extremely intriguing."

Criterion-Related Validity

Two criterion-related studies were conducted with a 3rd/4th-grade art class and an 8th-grade art class. The focus of these studies was on the relationship between an external criterion and the diagnostic profile findings. The principal investigator observed 3rd/4th-grade and 8th-grade students and the instruction they received over a period of several weeks. A summary of these observations served as an external criterion.

Data in the form of written statements were gathered from students at the end of the observational periods. The written statements were then scored with the diagnostic profile. The degree of criterion-related evidence of validity was reflected in how well the external criterion predicted student performance as assessed with the diagnostic profile.

3rd/4th-grade class. Student writing samples were expected to be heavily influenced by the art teachers' instruction. During the nine-week observation/instructional period, students participated in the following activities:

lecture format - students viewed slides in a dark room as teacher read a script
questioning - students were asked to recite historical facts about an artist and her/his artwork work
reinforced vocabulary terms - students repeatedly identified various art terms

Results of this study demonstrated an extremely strong relationship between the external criterion and the assessment of the 3rd/4th-grade students' written statements with the diagnostic profile. This criterion-related evidence of validity offers verification regarding the diagnostic profile's ability to discriminate lower-order understandings.

8th-grade class. Observations of the 8th grade class revealed that students were receiving instruction that encouraged higher-order thinking skills such as:

research - students searched through classroom resources to learn about works of art
"put it in writing" - students found the words to express their ideas in a cohesive written format
constructing arguments - students were required to defend their stance with reasons
criticism - describing, analyzing, interpreting, and judging works of art

aesthetic inquiry - considering social and cultural issues in selection of an artworks for a museum

The teacher's implementation of these instructional strategies encouraged students to become active participants in their own learning. As predicted, higher-order thinking skills were exhibited by the vast majority of students in the 8th-grade class. Results of this study demonstrated an extremely strong relationship between the external criterion and the assessment of the 8th-grade student's written statements with the diagnostic profile. This criterion-related evidence of validity provided convincing evidence of the diagnostic profile's effectiveness in discriminating higher-order understandings.

Construct Validity Study

The objective of the construct validity study was to determine whether constructs in the diagnostic profile could be supported with a comprehensive data base. Results indicated that all diagnostic categories within the diagnostic profile could be supported by responses from the data base. A strong relationship was found between the data and the constructs in the diagnostic profile. Furthermore, the diagnostic profile discriminated lower-order understandings from higher-order understandings, and identified misunderstandings. Construct validity of the diagnostic profile was further amplified by the favorable results of the content validity and the criterion-related evidence validity studies.

Summary of Reliability Studies

Reliability of the diagnostic profile was estimated by an inter-rater reliability study and an intra-rater reliability study. Results of the reliability studies are summarized in the following sections.

Rater Reliability

Reliability tests of the diagnostic profile focused on inter-rater consistency and intra-rater consistency.

Participants. The principal investigator, an expert at using the diagnostic profile, served as the criterion rater. Since written statements about works of art are generated in art classrooms, it made sense for art teachers to serve as raters.

Data base. The diagnostic profile can be used to assess written or transcribed verbal statements about works of art. Since people respond in many different ways to works of art, a comprehensive data base of written and transcribed verbal statements was gathered for the studies. The data base reflected variance in several areas: size of class, age, sex, ethnicity, grade level, economic standard, cultural background, and academic abilities.

Inter-rater Consistency

The focus of the inter-rater reliability study was on how consistently three different raters assigned scores to written statements using the diagnostic profile.

The teachers learned how to use the diagnostic profile during several practice sessions. Calculations of average reliability between pairs of raters were based on 109 checks. In the three comparisons, average reliabilities verified a "very strong association" in assignment of scores with the diagnostic profile as follows:

.97 - teacher A and teacher B
.96 - teacher A and the criterion rater
.98 - teacher B and the criterion rater

The study presented convincing evidence that with a reasonable amount of training art teachers can be taught to reliably score written responses with the diagnostic profile.

Intra-rater Consistency

The intra-rater consistency study involved the comparison of scores assigned to identical written statements at different points in time. Four weeks elapsed between the two scoring periods, and no practice sessions were held for the intra-rater study. The average reliability between time one and time two (i.e., four weeks later) was based on 42 checks. A "very strong association" was indicated between the scores as follows:

.86 - Teacher A
.88 - Teacher B
.98 - Criterion Rater (e.g., principal investigator)

Although there was a noted decline in the abilities of the teachers to apply the diagnostic profile, the retention rate held strongly even after a four week interval. The data suggest that intervening time (four weeks), does not adversely affect an art teacher's ability to reliably score written responses to art using the diagnostic profile.

Significance of the Diagnostic Profile

Grounded in current conceptions of learning, the diagnostic profile extends our ability to gauge student understandings of artworks. Categories within the diagnostic profile represent the students' knowledge in terms of knowledge base and knowledge-seeking strategies facets of learning. The instrument is also diagnostic in its ability to discriminate among lower-order understandings, higher-order understandings, and misunderstandings. The diagnostic profile encompasses terminology reflective of the field of art

education, and it is responsive to educators who have backgrounds in the arts. Studies indicated that the diagnostic profile was consistent and effective in assessing formal, descriptive, interpretive, and historical understandings of artworks. Based on traditional test and measurement techniques, the diagnostic profile is considered a reliable and valid assessment tool. The diagnostic profile has the potential to assess understandings of students in kindergarten through grade 12. Moreover, the diagnostic profile has been judged to be useful in assessing the understandings of college undergraduate and graduate students. The diagnostic profile assesses student understandings from written and/or transcribed verbal statements about works of art. Written statements can be stimulated by art reproductions, slides of artworks, actual works of art in museums or galleries, and the students' own artwork.

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Artists in the Classroom:
An Analysis of the Arts in Education Program
of the National Endowment for the Arts

Constance Bumgarner

Arts education is currently undergoing a dramatic paradigmatic shift in pedagogical theory and practice. The Romantic notion of the teacher as facilitator of unbridled and largely untutored creative self-expression is slowly ebbing as the concept of the arts teachers as *educator* and arts education as a sequentially taught, content-rich discipline gains ground. Expressive production and media-based technical proficiency are no longer the sole teaching objectives for many arts educators--a growing number of whom now agree that students must also have knowledge of and experience in historical, critical, and philosophical inquiry into the arts. With an understanding of the social and cultural environment in which an artist produces, it is reasoned, students may be better able to grasp the meaning of important works of art, and ultimately, discover a personal connection to that within a work of art which is significant to them and the society in which they live. In addition to this broadened concept of arts education in which the ideas and social context of art are deemed as worthy of study for the general student as are technique and the basic elements of an art form, many arts educators firmly believe that the arts must be taught in a sequential manner where students can build on what they have learned in a previous grade. This expanded vision of arts education is called "basic arts education" by the NEA and "discipline-based" or "comprehensive" arts education by others.

In response to wide-spread criticism that its Artists in Education Program remained too one-dimensional with its almost singular focus on the promotion and funding of artist residencies, the NEA announced a programmatic expansion in 1986. With great fanfare the Endowment declared that the mission of its new education program (retitled **Arts** in Education in 1988) was "to help make the arts basic to education." In 1987, the NEA introduced the Artists in Schools Basic Education Grants (AISBEG) category designed to encourage collaboration between state arts agencies, state departments of education, and local education agencies "in the development and implementation of long-term strategies . . . to establish the arts as basic in education (NEA, 1989b, p. 16)". Arts in Education (AIE) application guidelines specifically noted the "development and implementation of sequential arts education curricula and program evaluation and documentation" as activities funded through AISBEG (ibid.). In 1989, the NEA released a five-year planning document (1991-95) in which the AIE Program's foremost long-term goal was heralded as being "to foster the adoption of comprehensive, substantive and sequential arts curricula in the Nation's schools" (NAEA, 1989, p. 12). In the

same document, the Endowment cited the following "needs" as the top two priorities to be addressed in arts education:

> 1. The major need in arts education today is to ground the study and practice of the arts in the achievements of civilization, and in the role art plays and has played in the development of American culture and society . . .
>
> 2. More attention needs to be given to defining the content of arts education in terms of art forms . . . [and] focus of instruction [including]: history, criticism, and aesthetics, as well as creativity, production, and performance (ibid.).

Artist residencies continued to receive the majority of AIE funding, however. Of the $5.6 million disseminated through the AIE Program in 1990 (just under 4% of the entire NEA budget), $3.6 million or 65% was awarded to state arts agencies for the support of artist residencies under the State Arts in Education grants (SAEG) category (NEA, 1991, pp. 290-292). Approximately $1 million was allocated to state arts agencies for the support of AISBEG initiatives while the remaining million was awarded to arts and education organizations through the Special Projects funding category for projects to "advance progress towards the arts becoming a basic part of education, K-12" (ibid., p. 296). In 1991, the NEA announced the discontinuation of Special Projects and the "merger" of SAEG and AISBEG into a single funding category titled Arts Education Partnership Grants (AEPG). "Artist residencies," the NEA assured its constituency would continue to "serve as a key element" in AIE Program initiatives.

The NEA's artist residency program is the largest and oldest federally-supported program for arts education in the nation. Poets-in-the-Schools, the prototype for the residency program, was established in 1966 (the Endowment's first year of operation) by the NEA as a pilot educational program and as a means to support artists. According to NEA Chairperson emeritus Livingston Biddle, the Poets-in-the Schools project was established not as a teaching project but "to enrich learning, rather than build on it, step by cumulative step." The project's intent was to "permit the poet and pupil to communicate without a formal curriculum," and "produce excitement." "The same principles were applied to other art forms," he explicated," . . . state arts agencies followed in the tradition" (Biddle, 1988, p. 217). The artist residency program is based upon the assumptions that: (1) through exposure to artists students will learn about art; (2) artists have something special to offer students; and (3) the professed "professional" artist can teach art as well, if not better, than the career arts specialist--assumptions which have never been substantiated but yet are accepted as valid nonetheless; assumptions which remain the driving force behind NEA educational policy even now. This then is the genesis and character of the program that the NEA promulgates as "a common thread in the partnership fabric of the Endowment and the network

of state arts agencies and *as the basis* [italics added] for increasingly comprehensive arts in education programs . . ." (NEA, 1989b, p. viii).

Since the mid-1970s, Eilliot Eisner, Ralph Smith, Michael Day and other members of the arts education community have questioned the impact of the artist residency program on elementary and secondary arts education. For years, arts educators have asked:

– Who is the intended beneficiary of the artist residency program?

If it is the artist, is making artists into part-time teachers the best means to help them?

If it is students, how many of them benefit by the program and in what ways?

Do children living in poor and/or rural communities have the same opportunities to experience an artist residency as do children residing in affluent communities?

– What do students learn from resident artists?

Do they learn about the history, critical theory, ideas, and social context of art as well as skills and techniques in production and performance?

In what ways does first-hand exposure to an artist affect students' attitudes and beliefs about art and artists?

What are artists able to teach students that arts teachers are not and why?

In light of the dramatic pedagogical shifts in arts education toward the development and implementation of more comprehensive arts curricula -- curricula which *by the Endowment's own definition* must be "sequentially instructed" and include "the history, critical theory, and ideas of the arts as well as creation, production, and performance" -- the NEA's continued support of the artist residency as the mainstay of its AIE Program deserves careful examination. It is also time to ask: **To what extent is a broader, discipline-based vision of arts education bolstered or undermined by the practices of resident artists and the educational policies of the NEA?**

Research Methodology

During the 1990-1991 school year, I visited over twenty artist residency programs sponsored by the NEA and Pennsylvania Council on the Arts in an attempt to begin to answer these questions. I observed painters, ceramicists, weavers, fabric designers, puppeteers, a mime and storyteller,

poets, a playwright, as well as acting troupes, musicians, and a dance company teach and perform in elementary, middle, and high schools throughout Pennsylvania. Residency sites were located in communities as varied as the affluent Philadelphia suburb of Malvern, exceedingly rural, geographically isolated areas in the mountains of northcentral Pennsylvania, the Diocese of Pittsburgh, and an impoverished neighborhood in intercity Philadelphia. I interviewed resident artists, residency host teachers, school administrators, and of course, participating students. I inquired about the purposes, content, and expected outcomes of each residency, the kinds of arts education programs already in place, whether or not teachers had a planned curriculum, and what teachers and artists believed the primary objectives of arts education should be. In several instances, I was allowed to administer a student survey which included questions about what kinds of people students believed artists to be, what students thought they might learn from a visiting artist, and how artists get their creative ideas.

In order to better understand the structure, goals, and priorities of the Pennsylvania Council on the Arts' AIE Program in relation to the NEA's AIE Program and the AIE programs of other state arts agencies, text analyses of NEA and state arts agency-generated literature concerning overall agency goals, specific AIE program objectives, and grant application guidelines and selection criteria were completed. A series of telephone interviews with AIE program specialists from the NEA and seven state arts agencies was also conducted. These interviews focused on the role of the artist residency in agency educational initiatives and K-12 arts education, the significance of the NEA's recent merger of SAEG and AISBEG, and possible consequences of the merger (and subsequent policy and structural changes) on AIE programs at the state and local levels.

Site Observations and Findings

Residency program character and quality varies dramatically as a consequence of factors such as the nature of the residency setting, grade level, art form, residency structure and goals, who determined residency goals and learning objectives, how explicitly or vaguely goals and objectives were defined, the professional expertise and teaching experience of the artist, the expertise of the host teacher, the knowledge-base and interest level of the participating students, and the number of students included in the residency and to what extent or in what capacity. However, among the wide range of actual residencies which I observed and the numerous other residency programs which were described to me by artists, teachers, and AIE program specialists, several important commonalties directly related to residency outcomes and impact consistently emerged. As common sense might have predicted and as my research confirmed, residency character, quality, and ultimately impact primarily depended upon two factors: (1) the existence of a school arts program in the related residency area and (2) the quality of the existing school arts program.

Schools without existing programs in the residency art form opted for performance assembly programs rather than actual residencies. Because there was no corresponding course of study, there was no teacher on-site with the expertise necessary to effectively build upon or incorporate the assembly material into the regular school curriculum. Because there was no pre-existing arts program, students generally had little knowledge of or experience with the art form to which they were being "exposed." Sometimes the students seemed to greatly enjoy the assembly programs, other times they visibly suffered through them. Although every school at which I observed a performance assembly had hosted other performing arts programs in previous years -- I heard no plans at any of these schools (nor have I heard of any since) to develop and implement as much as a single drama or dance course much less a sequentially-instructed drama or dance program. Regardless of the Endowment's and many state arts agency's protests to the contrary, it was obvious that the residency program was often used as a substitution for the development and implementation of bona fide school arts programs.

Schools with weak or minimal arts programs in the residency subject area frequently opted for short-term "mini-residencies" of two to five days in length. Such schools tended to minimize and "de-intensify" student exposure to resident artists by including a maximum number of students as residency participants and/or by spreading out the residency over several weeks. As a result, four, five, and six classes of over thirty students each would meet with the artist, as a group, for a total of perhaps no more than two to four hours. The artist would frequently give a schoolwide presentation/demonstration as well. In such circumstances there was obviously little time for any single students, regardless of their interest levels, to have obtained much individual attention from the artist. It is worthwhile noting that all of these students are included in the NEA's tally of students "reached" by the artist residency program annually (approximately seven percent of all K-12 students nationwide).

The basic elements of the art form and specific techniques served as primary residency content as artists taught students how to mix and match colors, how to achieve a certain effect with texture, relaxation exercises to help students "get in touch with their feelings," or how to construct a metaphor. Another common characteristic of residencies conducted in the context of a weak school arts program, was teacher non-involvement. In other words, the host teacher invariably stood back and watched. Residencies held at schools without existing arts programs or with underdeveloped arts programs were sometimes scheduled as after-school activities rather than during regular school hours, further lessening their linkage and proximity to the regular school curriculum.

Conversely, some remarkably impressive uses of the residency were witnessed at schools with strong arts programs. At Great Valley High School in Malvern, Mark Medoff (author of **Children of a Lesser God**) returned for

the third year to work with a select group of young writers, drama students, *and* their English/drama teachers from across the state on the conception, development, and production of an opening scene. In the small town of Palmyra about a half-hour east of Harrisburg, the Windham Hill recording group, the Modern Mandolin Quartet, worked intensively with the junior and high school string players. Although relatively short in duration (six and five days respectively) the Medoff and Modern Mandolin Quartet residencies functioned exceedingly well in the provision of "master classes" involving a select group of students and their teachers. The work was advanced, intensive, specific, and highly collaborative. The host teachers were immersed in every aspect of the residencies; artist/teacher rapport was based on mutual professional respect.

Another excellent (and seemingly rare) use of the residency program was exampled by Nannette Clark's residency at Central York High School in York and Jane Todd Cooper's residency at the McCall School in Philadelphia. (Clark is a fiber artist and sculptress as well as the assistant director of the Afro-American Historical and Cultural Museum in Philadelphia. Currently a professional writer and poet, Cooper taught secondary English for thirteen years and has conducted a number of writing curriculum development workshops in Pennsylvania and New Jersey.) Both residencies were deliberately linked to the social studies curriculum and yet were intensively "hands-on." Students at each school explored past and current cultural exchanges between the African, European, and North American continents. The creation of their own works of art within a specific historical, cultural, and aesthetic framework served as a viable catalyst for the discussion, questioning, and analysis of the genesis and value of some of the students' own attitudes, beliefs, and practices.

The exceptionally high artistic calibre of the Medoff and the Modern Mandolin Quartet residencies and the ability of the playwright and musicians to contribute a unique and authentically professional perspective to the artistic pursuits of students and teachers were amply evidenced. Yet, had not the students and teachers been in the position to take advantage of these singular opportunities *because of the strength of their own backgrounds in the selected art form*, it is doubtful that either of these residencies would have ever been conceived in the first place. The full potential of Clark's excellence as a fiber artist and scholarship in the area of West African art and culture could have only been realized within the context of a comprehensively-conceived arts program such as the visual arts program of Central York High School. Clark's integrative teaching methodology was in complete concordance with the daily teaching practices of York's visual arts specialist and residency host coordinator, Colleen Lehr. This artistically fertile and educationally holistic residency program did not result accidently but was generated because Lehr knew what type of residency she wanted for her students and deliberately selected an artist whose pedagogical philosophy matched her own. Similarly, Cooper's use of the Whole Language approach in the design and implementation of the McCall residency provided

elementary classroom teachers a variety of accessible means by which to meaningfully assimilate residency activities into the regular curriculum. It is even probable that these four residencies will, to greater and lesser extents, favorably impact future curricular development at each of their host schools.

(The relatively advantaged position of the creative writing residency when compared to the markedly less generative environment within which residencies in the other arts disciplines [most conspicuously dance and drama] must operate is important to note. The NEA's selection of the Poets-in-the-Schools as their pilot educational program was, in retrospect, a wise decision. Perhaps what the pilot program's co-sponsors at the U.S. Office of Education and NEA knew then that was later forgotten in the rush to duplicate the residency formula in all arts subject areas was the profound importance and advantage of context. All elementary and secondary schools in America are required to provide their students with basic English courses and most schools offer courses in literature. A significant amount of creative writing -- both prose and poetry -- is often included in the regular elementary writing curriculum and secondary English curriculum. As a result, all but the most educationally disadvantaged students have a relatively solid base upon which to pursue the study of poetry and creative writing. This is significant for creative writing residencies in that resident writers and poets are not usually expected to offer perennial instruction on the most fundamental levels and perhaps more importantly, there exists a curriculum in accordance with which the residency can be structured.)

What do students learn from artists? Basically, all of us learn what we have been prepared to learn.

Does a program which touches seven percent of the national elementary and secondary student population annually (three percent in Pennsylvania), for periods as short as forty-five minutes and rarely exceeding two or three weeks, increase the availability of the arts for the majority of Americans? Clearly the vast majority of Americans and school-age children do not come into contact with a professional artist in an educational setting. Yet for the small percentage of students who are able to participate in the residency program, the claim of increased availability may be justifiable. After all, "availability" is a vague, broad concept -- and like all NEA overarching goals -- can have almost infinite kinds and degrees of application.

Is increased arts availability more often than not served up via residency programs to that relatively affluent portion of the population which might readily afford their children access to arts education programs and nearby arts performances, exhibitions, and cultural institutions -- if they so desired? Generally speaking, yes.

Has the artist residency program significantly helped to make the arts more basic to the K-12 core curriculum in schools where the arts were not already deemed important? I saw no evidence to substantiate such claims.

AIE Program Advances and Retreats

While it is normally risky to proffer any broad generalizations about the character and quality of an individual state arts agency AIE program solely on the basis of the study of its guidelines, goals, and grantmaking allocations, it appears entirely safe to propose that the support, propagation, and facilitation of artist residencies continues to be *the* primary activity of all seven state AIE programs included in my research. If the wording of agency guidelines and objectives sometimes obscures the primacy of the residency to AIE program operations, the numbers and percentages associated with budget allocation for the support of residencies and related services (relative to other AIE funding categories) clearly attest to the residency's dominion over all other program initiatives.

Although the facilitation and propagation of artist residencies remains the primary AIE focus, residency outcome expectations have increased considerably over the past three to four years. Many state arts agencies now encourage artists and teachers to collaboratively plan residency activities which are integrated or aligned with a planned curriculum. "Stand alone" residencies, including programs which consist solely or primarily of performance/demonstration assemblies and other such projects which are not directly linked to the regular school curriculum, are generally discouraged. This does not mean, however, that residency proposals which do not meet these suggested criteria are not funded. In fact, AIE personnel themselves report that the integrated residency is far more an ideal than a reality for most residency programs. That many schools lack any type of planned visual arts or music curriculum (whether comprehensive and sequential or otherwise) and curricula in dance and drama are largely non-existent in the vast majority of elementary and secondary schools across the country were seen as the primary reasons for this wide schism between what is preached and what is practiced.

Three of the seven state arts agency AIE spokespersons whom I interviewed vigorously denied the NEA's expansion of its AIE Program as having been the main impetus for similar kinds of program expansion by their agencies. Only one of the arts agencies included in this study supported any type of curriculum development-oriented initiative prior to 1987, however. ("Our Special Projects category may have been a sort of precursor [to AISBEG] as it was designed to accommodate non-residency projects of a basic education nature," explained the single staff member whose agency proved the exception.) Regardless of whether the primary catalyst for AIE program diversification and expansion originated at the state and local levels as a result of "a growing concern over educational reform" or at the NEA as a direct consequence of the 1986 shift in AIE funding policies, the fact remains that the vast majority of state arts agencies did not exhibit much interest in either the support of comprehensive curriculum development and implementation collaboratives with their state departments of education or the pursuit of long-range strategic planning to make the arts a more integral and

relevant part of the core curriculum until the NEA began awarding grants for those endeavors specifically.

While the NEA professes "no hidden agenda" in its recent NEA AIE Program restructuring, the Endowment's capitulation to the demands of state arts agencies on a number of significant issues is foreboding nonetheless. By all accounts, the struggle between the state arts agencies and the NEA over AISBEG funding requirements was furious. (One AIE spokesperson candidly reported, "It was complete pandemonium when AISBEG was introduced at states assembly (the National Assembly of State Arts Agencies)." Three years ago NEA AIE staff and panelists appeared firm in their commitment to encourage and facilitate comprehensive arts curriculum development and implementation nationwide. State arts agencies were required to form partnerships with their respective state departments of education to be eligible for the receipt of AISBEG funding (less than 18% of the entire AIE Program budget in 1990). This requirement as well as the AISBEG focus upon education-oriented interests such as curriculum development and program evaluation were considered "restrictive" and even "oppressive" by a significant number of state AIE program coordinators. State AIE personnel complained that they were unable to administer such ventures largely in part because of their own lack of expertise. The NEA relented, effectively neutralizing these *bet noires* with the merger of AISBEG and SAEG monies into the single AEPG funding pool -- the access of which required neither state department of education collaboration nor curriculum development initiatives from state arts agencies. Significantly, the NEA's "new" number one overall AIE Program goal -- now listed *prior* to the goal of making the arts a basic part of the school curriculum -- is "to provide substantial arts education experiences for prekindergarten through 12th grade students." "These educational experiences," the Endowment emphasizes, "need not occur solely in or during the school day. For example, meaningful activities may take place in cultural organizations, during after-school programs or school vacation periods, etc." (NEA, 1991, p. 8).

For several years state arts agencies had petitioned the NEA for the institution of AIE block grants. At a 1989 AIE overview panel meeting, the establishment of block grants was "refuted" by staff and panelists as undeserved "entitlement" (Cleaver, 1989, p. 1). "Many panelists" went so far as to propose that although the state arts agencies "had clearly voiced their desire to be judged on the basis of progress towards goals identified for their own states . . . the states have a right not to apply for funding if they don't agree with the Endowment's goals" (ibid.). The NEA now awards a "foundation grant" to all recipients of AEPG funding. The difference between a block grant and foundation grant is based upon the technicality of AEPG receipt. Only three out of fifty-six state and U.S. territory arts agencies were denied AIE funding in 1991. According to an NEA AIE spokesperson, state arts agencies "shouldn't have to defend their programs" and may currently be funded for "whatever works best for them" (Smith, 1992). That "he facilitation

and propagation of artist residencies is what works "best" for most state arts agency AIE coordinators and staff is no secret.

Conclusions and Recommendations

The artist residency program succeeds quite well at what it was originally designed to do. The presence of an artist in the classroom frequently produces "excitement" or "stimulation" to varying degrees among residency participants and can "enrich" the learning environment through the provision of alternative, informal, interactive "arts experiences" for students. That the residency program is immensely popular among NEA constituents -- i.e. state and local arts agency personnel and many of the artists and teachers who directly benefit from the facilitation of residencies -- is also clear. After all, residencies provide numerous "professional" artists a more reliable income than does their own creative work and "makes good copy" in local newspapers -- an asset not lost on arts advocates and politicians.

The residency program is currently asked to fulfill a vastly different function in a dramatically different educational context than that for which it was conceptualized, however. In 1986, the NEA promised that its "expanded" AIE Program had been re-designed to effect more significant, far-reaching impacts on elementary and secondary education than the provision of arts exposure and "enhancement" of existing school arts programs. The new AIE Program was to assist the arts education community in its struggle to develop and implement more broadly-conceived curricula, student assessment, and program evaluation methods in the arts. Yet what was proffered "as the basis" of NEA educational efforts to help make the arts basic to the K-12 curriculum? The "early 'residency' program" (NEA, 1989b) -- of course!

The inherent nature of the residency program dooms such catholic pretensions to failure. For while the NEA's goal of making comprehensive, sequentially-instructed arts programs more central to the elementary and secondary curriculum, and thus more widely available to an increasing number of American children is clearly populist in intent, the philosophical underpinning and fundamental structure of the artist residency program is essentially exclusionary. The practice of placing artists in schools to teach and perform is exclusionary for three fairly obvious reasons;

- The effectiveness of the residency is greatly dependent upon the excellence and strength of its host institution whose own quality is generally contingent upon the socioeconomic status of its supporting community.

- Only a small minority of students "benefit" from the program annually, many of whom are "repeat customers" from middle to upper-income communities, towns, and suburbs. (Even if the NEA was in a position to double or triple its allocations for residencies -- assuming there are enough "professional" artists willing and able to implement a larger program -- it

remains that only a fraction of American school children would have the opportunity to work with an artist for a sum total of no more than a few hours.)

- The assumption upon which the residency program is grounded -- that the better one makes art, the better one is able to teach it -- reinforces the traditionally narrow, one-dimensional vision of arts education within which the attainment of technical proficiency in an art form is seen as the most important objective of its study. While being able to competently and expressively draw the human figure, play a polonaise, deliver a Shakespearean soliloquy, perform a classical pas de deux, and compose a sonnet are admirable accomplishments, the fact remains that most of our nation's forty-six million elementary and secondary students will not pursue careers as professional artists and may therefore be better served by a broader, more general and integrative education in the arts.

Even more detrimental to the evolution and improvement of K-12 arts education than the residency program's failure to significantly advance the goal of making the arts basic is the insidiousness of the residency in actually subverting such goals. Perhaps in no other profession is Shaw's adage -- "He who can, does. He who cannot, teaches." -- taken more seriously or verbalized with greater vehemence than in many artistic circles. This attitude-- offshoots of which surfaced regularly throughout my conversations with resident artists -- is obviously detrimental to the development of lasting partnerships between artists and arts teachers, arts and school administrators as well as the greater arts and arts education communities at large. Additionally, the underlying thesis of the artist residency program -- i.e. "That [a] high level of artistic competency is a necessary condition for the effective teaching of art" (Eisner, 1978, p. 16), a competency level imported into the schools via professional and semi-professional artists -- coupled with the ardent insistence among resident artists and arts agency personnel that artists *are not teachers but artists* relays confusing, and at times, even negative messages about the perceived credibility of and need for the professional arts educator. To bill oneself as an "artist," it would seem, automatically confers a higher status than that of "teacher."

(A difference in rank between artist and teacher can certainly be inferred from the universal state arts agency half-day studio requirement which stipulates that fifty percent of the residency be apportioned to the artist's pursuit of his or her own creative endeavors. "The artist can reserve the right to structure [her or his studio time] to suit his own needs, which also includes hanging a 'Do not disturb' sign on the door," the South Carolina Arts Commission advises (SCAC, 1991, p. 8). In striking contrast, most arts teachers are not afforded so much as a daily planning period by their school boards. Paradoxically, not one of the artists with whom I spoke was particularly enthusiastic about the half-day they were expected to create in-residence. Several artists were in fact outright disgruntled calling the requirement "bogus" and "a waste of time." A genre watercolorist who painted the quaint houses and shops of the rural communities in which she generally

worked proved the only exception to the otherwise unanimously held opinion that artists are not able to create "on display.")

As the voices of arts agency personnel collectively rise to indignantly deny the validity of such observations, I would not think it too impertinent to ask: When the NEA and its network of state arts agencies across the country select a program whose main function is to encourage the placement of artists in schools to demonstrate, perform, work on-site, in short to *teach* as their *primary* means of addressing the educational needs of students in the arts -- what then is relayed to students, arts teachers, school administrators, and parents about the worth of their existing arts programs, the competency of their arts teachers, or the need to support the development of comprehensive, sequentially-designed arts curricula except that the professional arts community believes that artists can accomplish what arts teachers cannot? What conclusion might one draw about the efficacy of the residency program to improve the quality of arts education and advance its curricular status in the case of a school system which raised $32,000 for the implementation of a regional residency program yet denied a requested allocation of $2,000 to send visual arts teachers to a state curriculum development conference? What message does the encouragement of such practices (whether directly or indirectly) by the NEA and many state arts agencies send to the arts education community? The message -- loud and clear -- is that arts agencies and artists are not in partnership with schools and arts educators but *in competition*.

As recently as 1991, the goal to "make the arts basic" was intrinsically interwoven with the widespread development and implementation of sequentially instructed, comprehensive school arts programs -- a notion which was in turn closely linked to the AISBEG program. Although the phrase "to make the arts basic" has lately assumed the character of a mantra among arts agency personnel (all of whom seem sincere in their embracement of the concept -- even if, as one AIE coordinator with whom I spoke admitted, "I'm not sure what [the phrase] means anymore"), its original connection to the embattled "AISBEG agenda" seems to have been deliberately obscured in the NEA's 1992 AEPG application guidelines. This is an unfortunate step backwards for the Endowment and ultimately for the entire arts education community. For after careful study and analysis of the artist residency program, it is my sincere belief that "the basis for increasingly comprehensive arts in education programs" -- and by extension, increasingly comprehensive and *accessible* arts education programs -- cannot be the artist residency but must be firmly rooted in the support and facilitation of broadly-conceived arts curriculum development and implementation efforts at the state, district, local, and perhaps even national levels.

The importance of federal funding in shaping state and local educational policy should not be underestimated. (The 1965 passage of the Elementary and Secondary Education Act [ESEA] provides a dramatic example of the impact of federal funding on arts education specifically. ESEA

Title V funds allocated for the improvement of state departments of education enabled many states to hire curriculum advisors in the arts for the first time. Title III supported the development of innovative programs which markedly advanced arts curriculum research and the development of a national network of arts education leadership. [McGeary, 1990],) It is time for the arts and arts education leadership of this country to fully and responsibly acknowledge the deleterious influence of the artist residency program on K-12 arts education when championed as the fundamental means of a federally or state-supported campaign to make the arts basic to student learning. The obvious and long-standing discrepancies between NEA AIE goals, policy, and practice must be addressed and corrected. This is a tremendous challenge to be sure, but when at least one federally-supported arts education program is operative wherein there is no doubt of the identity of its primary benefactors -- the *majority* of the nation's elementary and secondary students -- one well worth the trouble. With all due respect and with no illusions about the difficulty of the charge, I submit the following series of recommendations for the reconsideration and restructuring of NEA AIE policy and programs.

1. It is suggested that the NEA reconfirm and substantially increase its support of curriculum development and implementation, and program evaluation efforts in each of the arts disciplines. The AIE Program's overall emphasis on and fiscal support of the artist residency program should be substantially decreased.

The NEA needs to reassert itself as a visionary leader in the field of arts education and make a firm recommitment to the support of programs which focus on the development and implementation of basic arts education curriculum K-12. Many state arts agency level administrators appear to be committed to curriculum building and expansion in the arts as well as a more thorough integration of artist residencies into the regular school curriculum. Yet a large portion of AIE funding continues to be awarded for the support of traditional basic skill, process, and technique-oriented residencies. That many teachers and resident artists simply do not have the knowledge or expertise required to design and implement more broadly-conceived, culturally-integrative arts curricula and residency programs is widely acknowledged. It is highly probable that the laxness of AEPG requirements at the federal level foreshadows an increased laissez-fairism at the state and local levels as well. The facilitation of artist residencies is familiar turf for state and local arts agencies and undoubtedly much easier, more comfortable, and immediately gratifying than the complex and arduous tasks of curriculum development and implementation. The NEA should take precautions that its AIE funding policies do not have the wrong incentives for behavior or lack the incentives necessary to keep state arts agencies on task.

2. Incentives should be built into the AIE Program to encourage limited and deliberate usage of the artist residency and resident artist.

The inherently elitist nature of the residency program should be recognized and exploited. Artist residencies should be used for one purpose only -- to augment an existing *and excellent* arts curriculum. To receive federal and state support for the implementation of a residency and to be invited to work in-residence should be considered high honors. Artists' salaries should be substantially raised, and taxpayers and residency host expectations should be commensurate.

A limited number of schoolwide performance assemblies and other kinds of short-term demonstration-type residencies might be continued as a legitimate means to introduce new art forms and encourage the establishment of arts programs on a districtwide basis. Such introductory assemblies/ residencies would need to be tailored specifically to effect the ultimate goal of the establishment of comprehensive school arts programs and should be offered to schools at the lowest possible cost. Special presentations/ discussions/workshops for school administrators, teachers, and parents would need to be included as a basic component of every introductory assembly/residency. Attendance for school administrators and host teachers should be mandatory. Eligibility for introductory programs should be restricted to two consecutive years (or two years within a three-year period). Because of the turnover in district and school administration, teaching staff, and of course, graduating and incoming students, procedures might be put into effect so that a school district might regain eligibility for introductory arts services every six to eight years or so. The design and provision of high quality teacher and student guidebooks -- a written curriculum if you will -- should be mandatory support materials for all introductory assembly/ residency programs. School-based and community performing arts touring programs and art exhibitions should be funded through other agency grant programs in direct support of AIE goals.

3. The establishment of curriculum development/teacher in-service consortiums should be strongly encouraged and well-supported by the NEA.

The NEA should help facilitate the establishment of regional, state, and multi-county curriculum development/pre K-12 teacher in-service consortiums which utilize the front line expertise of the arts specialist and district arts coordinator responsible for the development, implementation, and administration of outstanding school arts programs. Arts educators of the highest calibre (pre-kindergarten through university) should be identified and duly employed in the design, development, and oversight of the consortiums. After having successfully participated in the curricular augmentation of several of the best arts education programs a state has to offer, artists should be recruited as consortium guest presenters, instructors, and consultants. Whenever possible, art historians, art critics, and aestheticians should be brought to the institutes to serve as guest lecturers and curriculum consultants as well. All of these individuals would begin to form an ever-expanding "elite garde" -- essential, accessible, and extremely valuable

statewide professional arts education resource teams committed to the implementation of basic arts education in every elementary and secondary public school. The consortiums might also offer special courses for highly motivated elementary classroom teachers and secondary social studies and history teachers interested in the integration of the arts into the regular school curriculum. Arts educators and artists could collaborate on the design of courses to be offered as prerequisites for artists seeking inclusion on state arts agency "artist rosters" (a pre-approved listing of suggested artists to serve in-residence) as well.

The facilitation of these kinds of activities should be the main focus of the NEA AIE Program. In this way, the voice of the arts community would be systematically strengthened and incorporated into arts education curricula and practice.

4. The primary focus of all residency activity should be directed specifically toward the schools and occur within the school day.

The Endowment's shift of emphasis away from school partnerships evidenced by the explication of its new number one AIE Program goal -- i.e. that the "substantial arts education experiences" the NEA seeks to provide "need not occur solely in or during the school day" but "may take place in cultural organizations, during after-school programs or school vacation periods, etc." -- should be quickly checked. AIE monies are severely limited and should be reserved for the support of initiatives such as curriculum development, teacher in-service, and the development and testing of program and student evaluation methodologies in the arts -- initiatives which are widely acknowledged as potentially effective tools for improving the quality of arts education on a wide ranging socioeconomic and geographic scale. In order for partnerships between arts and cultural organizations and educational institutions to take root and flourish, competition for the same resources must be minimized.

5. Resident artists should be required to work with students and teachers for the full-school day.

The requirement that half of the residency day be reserved for artists to pursue their own creative endeavors and so that students may see how a "real" artist plies his or her trade does not seem to work for anyone concerned. Kenneth Marantz's *A Parable* describes the inefficacy and absurdity of the situation perfectly:

> And they took lion from his home and placed him in a zoo. And they provided for his needs with space to roam and plenty to eat. But, said his keepers, you must not go beyond these limits nor may you hunt your food. And every day from 9:00 in the morning until 5:00 in the evening and sometimes at night people will come to look at you; and they expect you

to roar and claw the bark from the trees and tear at the hunks of meat we throw to you so they might learn what it is a lion does.

And thus did man, in his infinite wisdom, create a Lion-in-Residence (1978, p. 67).

Artists should not be brought into schools to merely reside; they should be invited into schools to impart knowledge and expertise -- as well as to gain it. This requires the entire school day.

6. All AIE programs (federal and state) should be staffed by experienced arts educators; the NEA should take the lead in this practice.

If the Endowment's expanded vision of arts education programming is to be realized, its own AIE Program and those of the state arts agencies will need to be administered by persons with considerable firsthand knowledge and expertise in the development and implementation of comprehensive arts education curricula and policy. That state arts agencies were reported as having protested "that their agencies/staff are not qualified to administer a program of curriculum development, teacher training, and student assessment" (Cleaver, p. 2) should alert arts agency leadership to the needs for hiring AIE coordinators and staff members who *are* qualified to meet such worthy and essential challenges. If state arts agencies continue to be unable to address these issues because of the limitations of their own staff, then perhaps the Endowment would be wise to open up AEPG application to other more qualified and accommodating arts, cultural, and educational institutions and organizations.

7. An NEA agency-wide educational policy should be fully defined and aligned across the various grant programs.

"Educational" funding is available to arts institutions and cultural organizations through several other NEA grant programs in addition to the AIE Program. Grant descriptions indicate little cohesiveness or relation between the kinds of projects that receive Congressional earmarked funds for education from one program to the next, however. Although promulgated as such in **Toward Civilization**, the NEA`s definition of "basic arts education" is not an accepted agency-wide definition but rather AIE Program-specific only (Smith, 1992). The Endowment should conduct a careful study of the kinds of educational projects supported through its various grant programs and formulate a more cohesive and clearly articulated agency-wide eduction policy. Criteria which support the AIE Program's goal of making the arts basic through the advancement of comprehensive K-12 arts education programs should be instituted within each of the NEA Programs to which educational funding is allocated.

8. The NEA should rename the AIE Program the "Arts Education Program" to signify its wholehearted entry into the arts education community and total commitment to the widespread implementation of comprehensive school arts programs.

The arts education community needs the input and support of the arts community -- not as judgmental outsiders carefully guarding their separate nest egg, separate status, and separate agenda, but as empathic colleagues willing to become involved at even the most mundane levels of development and operation. We are living in a country where a vast portion of the populous does not have access to an education which would enable them to connect the arts to their lives in any meaningful way. That public support for the arts is perennially endangered and frequently denied should not surprise anyone. The symbiotic relationship between the health of the arts and the accessibility of culturally and historically-grounded K-12 arts education programs is clearly apparent. None of us can afford the luxury of educational dilettantism on the part of the government agency which oversees the largest and most visible federally-supported arts education program in the nation.

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mentor's introduction

RON MAC GREGOR

University of British Columbia

As someone with an extensive background in the conduct of art education at a district-wide level, Christa Volk is better placed than most to comment on teachers' assessment practices. Interest in assessment is now widespread; there is even a certain vogueishness about it. Christa's involvement predates current preoccupations, yet asks the still-topical question: What do teachers draw upon, in making judgments about student work?

Assessment has always existed in a continuum, with numerical data at one end, and evaluative statements at the other. Christa's approach has been to mirror that continuum in her investigative design. Some sections are quantitative, others qualitative. The result should present assessment as a vehicle that is more sensitive than standardized testing, yet draws from a commonality of art experience, rather than pure whimsy.

Christa Volk's study will, I predict, find its way into the body of material on assessment and evaluation accumulating across the continent. But I suspect that Christa will derive even more satisfaction from seeing her material put to use in her own school district. One of her objectives is the development of a taxonomy representative of teacher assessment behaviors, as they are used, rather than as teachers say other teachers should use them. Hers is a pragmatic goal, and a laudable one.

Teachers' Art Assessment Practices: Relationship to Expertise, Experience, Beliefs and Confidence

Christa Volk

Introduction to the Research Problem

In education, theory is questionable if we lack background knowledge from practice in the field. The purpose of this study is to examine art teachers' assessment practices and assessment criteria at elementary and secondary grade levels, so as to contribute to the theoretical bases of art education assessment in North America.

As indicated in the literature, assessment is a term that generates considerable controversy in art education. In my experience as an art education subject specialist for a large urban school district, it is a term that for some art teachers conjures visions of unpleasantness, a practice best left alone, since student art works at all grade levels are chiefly characterized by diversity--no two works are exactly alike. Yet most art teachers would agree with the notion that some form of assessment is an integral part of the art learning process for students.

Background of the Problem

Assessment draws attention to what is important or valued in the educational enterprise. Because of this attention, assessment has a pivotal psychological role in directing activities at all levels of education, from the individual student or teacher to the provincial scene. The results of assessment may be taken by those concerned as a statement on the current state of affairs of some component of education. The impact of assessment may depend on such factors as: What are perceived to be the stakes of the game for which assessment is seen to be the score? How confident are the players that the assessment is valid and reliable? Are the objectives measured by the assessment understood and accepted as being important?

Within school organizations, assessments strongly influence what, how and when content is taught to students and what students should know. Furthermore, Bullough and Goldstein (1984) say that art education is under increasing pressure to justify its social utility within the context of what is relevant and worthwhile at the school level, and the measure of that social utility may be taken through assessment.

The Issue of Art Assessment

Following a recent shift to thinking of art education as a structured discipline (Discipline-Based Art Education: Greer, 1984; Eisner, 1988; Chapman, 1978; Getty Foundation, 1985), and since instruction in art at the elementary and secondary levels has evolved to a stage where overall goals can be reasonably defined, more attention is being focused on how students' art works and learning may be adequately assessed. The essential characteristics of the disciplined-based approach to art is that instruction at any grade is not limited to producing art. Production is integrated with the learning of aesthetics, art history and art criticism. As in other school subjects where instruction reflects various disciplines, so too instruction in art can reflect several disciplines of the field.

The topic of student assessment has not been significantly controversial for art education until the recent undertaking to establish art education as a discipline started to gain ground. The profession is asking: What can be assessed? How and for what purpose? Should teachers autonomously select assessment criteria and strategies by which they may judge their students' art learning? What would be appropriate commonalities and differences in teachers' art assessment practices? Is assessment an integral part of their teaching? Is the application of criteria intended to reveal the quality of each pupil's performance irrespective of the performance of other pupils? What influences teachers' art assessment practices, and what are the pedagogical implications?

Direction from art educators such as Wilson (1986), Greer & Hoephner (1986), Hamblen (1986, 1988), and Lehman (1986) is divided on the issue of evaluation--whether to evaluate, or how to evaluate, or criteria for evaluation. For example, Wilson advocates state-wide art testing in the United States, while Hamblen has cautioned that the imposition of a common criterion for success, and examination, will result in teaching to that criterion, and will limit students' individual creativity. However, there is an overall consensus that some form of art assessment is desirable and that in the world of education, where comparative judgements are an everyday fact of life, lack of art assessment practices constitutes a lack of responsibility on the part of those who teach art education programs.

Definition of Terms

Terms for this study are designed as follows:

Assessment: The systematic process of gathering specific evidence of what a student accomplishes. Its principal function in schools is to provide diagnostic information, formal or informal, about pupils' abilities and levels of attainment.

Evaluation: Defined as a more general process than assessment, evaluation looks beyond diagnosis to the overall considerations of teaching and learning. Bloom et al. (1971) define evaluation as:

> the making of judgements about the value, for some purpose, of ideas, works, solutions, methods, materials, etc. It involves the use of criteria as well as standards for appraising the extent to which particulars are accurate, effective, economical or satisfying. The judgements may be either quantitative or qualitative, and criteria may be those either determined by the student or those which are given to him. (p. 63)

Art Teachers: Refers to teachers at all grade levels who teach art education to students in public schools.

Art Specialists: Refers to those teachers who have a strong and extensive academic or experience-based background in art education.

The Research Problem

Teacher defined criteria are the basis for conducting student assessment in art, although the issues are somewhat different in elementary and secondary programs. In elementary schools there are few specialists, and the majority of the art teachers are teaching and assessing student performance in art programs with little expertise or formal training in art education. The dictum "one cannot make judgements from ignorance" applies as fully to this segment of educational programming as it does to other school subjects.

In secondary schools, there are proportionately more specialist teachers with expertise and training in the subject. Also, the elective nature of the school programs may encourage better performance simply due to the element of students' choice. However, no consistency of performance expectations, particularly through the collaboration of professional thinking and action, is established in the support materials available to these teachers.

Currently, assessment in art education is an internal matter conducted by the classroom teacher. The key issue in assessing a student's art work is the professional judgement of the teacher involved: assessment in art education depends upon teacher characteristics and teacher practice. Therefore, to add to the knowledge base of the art assessment strategies and criteria employed by teachers, they will need data about their classroom practice.

What formative influences and educational assumptions are reflected in the art assessment practices of teachers? Without the knowledge of what might constitute art assessment criteria for teachers, practices can be neither supported nor refuted.

Therefore, two important questions guide this study; they are in effect the research questions:

1) What are the characteristics of art teachers that determine their art assessment criteria and practices?

2) What are the relationships between teachers' belief systems and the characteristics of experience, confidence and expertise?

At least three kinds of teacher states may be examined, to show differences among individuals and common attitudes or perspectives. The first is experience: time spent in the classroom brings familiarity. The second is confidence: in one's subject and in one's teaching. The third is expertise: technical skills and interpretive ability.

Rationale and Justification for the Study

Collecting descriptive information on teachers' present assessment practices in art education in Alberta public schools appears to be a necessary response to the rise of alternative assessment strategies available to teachers. The literature reviewed suggests that teachers' philosophical beliefs play a primary role in art assessment; their practices are contingent on how they view art assessment for students (Chapman, 1979).

The notion that teachers' art assessment strategies are based on individual interpretation has far-reaching implications and must be taken seriously, especially at the secondary levels (in the Province of Alberta), where art is a university entrance subject. The dynamics of assessment in art are complex and require that appropriate resources be developed and personnel adequately trained, so that assessment procedures are appropriate to the proposed learning experience.

Case studies and correlational survey data of teachers engaged in art assessment in different school settings may provide understanding of why the present criteria are used. Justification for this study has been derived from a review of literature that posits a need to build on the theory of Eisner and others that art assessment is an essential component of art learning for students (Brandt, R. 1987; Day, M. 1985; Saunders, R. 1986; Wolf, D. 1986).

Conclusions in the literature are that teachers practical knowledge can be better understood by studying teachers in their environments (Connelly, M. & Clandinin, J. 1988; Wolcott, 1982; Spradley, J. P. 1989; Rafferty, P. 1987). New insights may be gained that will result in teacher art assessment resources and teacher change through implementation offered by school districts' subject area specialists or by education ministries.

The limited studies in the literature reviewed did not examine teachers' art assessment in depth or as an ongoing process. Use of a survey

instrument and a case study format employing ethnographic tools can perform this examination by providing detailed description of art teachers' assessment practices. From these accounts, concepts or theoretical explanations may be learned of what teachers' present art assessment practices are. By these means, it will become possible to determine what rationales guide their practices. The problem is not the practice of art assessment by teachers, since they presently fulfill this function, but with the lack of information about how this function is conducted. Are teachers' art assessment criteria idiosyncratic, or based on common shared beliefs, academic backgrounds or external measures?

Research Design

The research will employ both qualitative and naturalistic inquiry methods. Each type of data offers unique strengths to the study. The use of both research methods is consistent with the concept of triangulation, whereby multiple data sources and/or multiple measures are used to increase the credibility of the information and the understanding of phenomena. Similarly, triangulation is broadly defined by Denzin (1978) as "the combination of methodologies in the study of the same phenomenon" (p. 291). This mode of research strategy is also advocated and defined as multi-method convergent methodology, (Campbell & Fiske, 1959) and convergent validation (Webb et al, 1966). Their rationale for use of these methods is to increase the credibility of the data and the understanding of phenomena.

Data will be gathered in June, 1992, using an art teacher survey instrument at the grade 2, 5, 8, and 11 levels (n= 900) and a longitudinal (September, 1992 to June, 1993) multi-site case study format employing ethnographic techniques: classroom non-participant and participant observations, interviews and teacher journal writing. Collected data, when combined, may form a picture that yields insights into teachers' criteria and strategies for art assessment. Collected data of possible similar and dissimilar assessment practices followed by analyses will be used for the construction of a taxonomy.

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mentor's introduction

MARILYN ZURMUEHLEN

The University of Iowa

Understanding the many ways that art students come to constitute themselves as art teachers and how we can help them to accomplish this transformation are crucial questions for art education. Our post-modern recognition of diverse and divergent art content as appropriate within a culturally pluralistic society is mirrored in current awareness of the multiplicity of means for learning about art. In our post-modern Zeitgeist neither teaching methods nor the philosophies of art in which they are grounded are transparent, that is, taken-for-granted as an unquestioned tradition. Rather each emerging art teacher--and established ones, too--must continually choose among these possibilities. Their choices are not merely, What will I do tomorrow? or What will I say in the next moment? Although these questions are real, their urgency can occlude attention to more generative questions which are the only authentic sources for guiding each art teacher's agency. What is art--for me, for this student, for that student, in this time and place? How can I help students establish their own artistic causality, idiosyncratic meanings, and intentional symbolization? Is reconcillation of the differing expectations among students, art teachers and administrators about life in an art classroom possible?

Mary Catherine Bateson wrote of "composing a life through memory as well as through day-to-day choices" (1989, p. 34), and the student teachers Patrick Fahey investigates are engaged in composing their lives as artists and teachers. Simultaneously, Mr. Fahey is composing his own life as a researcher and a teacher of emerging teachers. Journals have a long tradition as pedagogical vehicles for incorporating memory into the education of teachers, however research into the contents of such journals has a briefer history. Mr. Fahey's study extends Christine Thompson's (1986) inquiry about art methods students' journals to the reflections of art student teachers. Together, they give us valuable insights into the transformation of individuals from art education students to art teachers.

Reflecting in his own journal on the reflections of art student teachers in their journals, both Mr. Fahey and these students shape their memories through the form of narratives. Such storytelling not only is a fundamental way that humans compose, or make sense of, their lives from ongoing daily events, it also is a form of discourse that is accessible and, so, a powerful means of acculturation into communities, including art classrooms. As his

students bring their life histories to their various art teaching situations and their journals about these experiences, Mr. Fahey, too, explores his history as artist, student, and elementary, high school, community college and university teacher in this study because "Like art, the past is not merely a passive object of investigation but exists as a multitude of possibilities for meaning, to be transformed again and again" (Zurmuehlen, 1990, p. 62). Part of that past for Mr. Fahey is an invaluable context of readings from artists, philosophers, educators, and art educators, encompassing nearly three decades. Such a grounding is noteworthy because occasionally inexperienced researchers regard a review of literature as an onerous obligation and are tempted to suffice with a cursory search through a data base with perhaps a five-year span. Mr. Fahey and his readers are enriched by the breadth of the artistic, educational, and intellectual context in which he situates his study.

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Art and Teaching:
Understanding Through Narratives of Experience

Patrick Fahey

In Lawrence Weschler's (1982) book, **Seeing Is Forgetting the Name of the Thing One Sees**, the artist Robert Irwin shared his beliefs and ideas about teaching. Irwin related to Weschler that he would attempt to recapitulate in his students the process through which he himself had progressed. Insistent that they first experience the historical roots of their activities, the central focus and real questions Irwin was trying to engender in his students were actually located less in the past than in themselves. He explained:

> All the time my ideal of teaching has been to argue with people on behalf of the idea that they are responsible for their own activities, that they are really, in a sense, the question, that ultimately they are what it is they have to contribute. The most critical part of that is for them to begin developing the ability to assign their own tasks and make their own criticism in direct relation to their own needs and not in light of some abstract criteria. Because once you learn how to make your own assignments instead of relying on someone else, then you have learned the only thing you really need to get out of school, that is, you've learned how to learn. You've become your own teacher. After that you can stay on--for the facilities, the context, the dialogue, the colleagueship, the structure, and so forth--but you'll already be on your own (p. 120).

Irwin also reminded that once students had been brought to this threshold, the teacher was faced with another challenge: letting the student emerge--find his or her own way without interruptions and unnecessary involvement. Irwin admitted that he may not like what his students were doing but "my feelings at that stage were beside the point; or rather, since my relationship to those students had shifted from that of leader to co-participant, my personal likes, dislikes, and biases were no longer critical to their development except as just one more issue up for discussion" (p. 120).

The relationship between student and teacher is precious, sometimes tenuous, always changing and has been written about by many artists, educators and philosophers. Martin Buber (1970) described the unfolding of such a relationship as "mutuality". In this relationship the teacher must encounter the student as a partner in a bipolar situation. To give influence, unity, and meaning, the teacher must live through this situation in all

aspects--not only from his or her point of view but also from that of the student (p. 178). Buber (1970) wrote:

> He (the teacher) must practice the kind of realization that I call embracing (umfassung). It is essential that he should awaken the I-You relationship in the pupil, too, who should intend and affirm his educator as this particular person; and yet the educational relationship could not endure if the pupil also practiced the art of embracing by living through the shared situation from the educator's point of view (p. 178).

The reciprocity involved in this situation is an important part of the relationship. It allows for the examination of the past, present and future to achieve what Buber (1965) referred to as a fully-realized and responsible person who might provide for an experience, occasion or impetus for another's becoming.

The importance of student and teacher indentifying through meaningful relationships is clearly understood by Buber and affirmed by many including Grumet (1975) who suggested that whenever we speak of education, we are speaking of an individual's experience in the world: a dialogue with the world of their experience. According to Grumet, one cannot talk about education without talking about a dialectic between a person and his or her world. Schutz (1970) acknowledged that communication can occur only within the reality of the outer world . . ." (p. 203). Again, the importance and quality of communication is an essential aspect in the relationship between teacher and student and is revealed in the following passage provided by Schutz (1970):

> It appears that all possible communication presupposes a mutual tuning-in relationship between the communicator and the addressee of the communication. This relationship is established by the reciprocal sharing of the other's flux of experiences in inner time, by living through a vivid present together, by experiencing this togetherness as a "We" (p. 226).

Kenneth Beittel (1973) recognized the import of such ideas as necessary in understanding our teaching and our making of art. His own research maintained that "reflexivity in inquiry calls for an acknowledgement of the fallibility, humanity, and especially the on-going history of learning of the inquirers. At bottom is . . . but a kind of awe and reverence for the phenomena themselves and an acknowledgement, as Collingwood puts it, that '. . . in the last resort nothing but the knower can be known' " (p. 124).

The ideas contained in these passages are beautifully and clearly exampled in Beittel's 1963 article "David's Stoneware." Here Beittel shared the story of his relationship with and observations of a young boy named David as

he worked, cleaned, and created art in an artist's ceramics studio. Beittel's account gave concrete meaning to Buber's idea of "mutuality" and Schutz's "We-relationship". Given the freedom to fully participate in this community, David became an authentic and respected member. Rights and freedom of choice were available to David, as was the responsibility that accompanied such privileges. He got to use the best tools and materials in the studio, but he also had to mix and wedge the clay, clean his brushes, point them, clean the shop and help with any problems. Although young, David was treated like any other member of this "stoneware culture". He lived and was deeply involved in the "platforms" which permeated this society. What emerged was a relationship nurtured in a situation of what Beittel called a "meaningful generality." It speaks of understanding the idiosyncratic way such relationships are formed and develop. In terms of his relationship with David, Beittel wrote:

> That I have influence, however, I will not deny. But it is an oblique one. It is the influence of my participation in the community, in the environment, atmosphere, or climate arising from our two families, our closeness to nature, and our common pursuits. As such, one does not "plan" his influence. It happens, like the existential "meeting" in Martin Buber's philosophy (p. 24).

As a teacher, artist, and graduate student working with beginning teachers I look to these authors as a way to better understand my own situation as teacher-artist-student and as a possible guide in directing beginning teachers to more fully understand their newly emerging roles. I found that observation and reflection were essential to a clearer understanding of this relationship. A need to be self-reflective was apparent and came to light in a journaling experience which occurred the summer after I began working with student teachers. I wrote:

> Each Tuesday night during the past year I met with a small group of students who had begun their student teaching experience. These regular meetings served as a forum for students to discuss important events, concerns, problems and new information they wanted to address.
>
> Many nights, after each seminar, I reflected upon my own student teaching experience. The initial uncertainty and fright as I walked into that art room for the first time are still with me today. The environment seemed foreign and I felt a bit like an intruder.
>
> As a student teacher, i felt the awkwardness that the title implied. I was a student and a teacher at the same time. My perceptions of myself and the perceptions students, my cooperating teacher and other teachers had of me, vacillated

> as my role changed and emerged each day I spent in school. As I grew and understood more about myself as a teacher my relationship with the students became more authentic. The importance and specialness of this position became evident to me.

With this grounding, I asked beginning teachers to keep a journal of their experiences that became, as Grumet (1975) described, "stories that I tell about my experiences" (p. 75). This approach, grounded in the existential and phenomenological validity of inquiry, recognizes the existence of the world without--as Beittel pointed out--explaining its facticity and accepts our experience of it without first establishing its causality. In these journals then, to remember an event--to reflect--is to experience it again. Meaning becomes a way of focusing one's gaze at an item of one's own experience.

The process of inquiry, to look back to our past experience as a way to provide a clearer understanding of the present and a guide for the future, was a process I suggested students undertake. It encouraged a clearer understanding of themselves in their new role. Connelly and Clandinin (1988) regarded this as the "personal". For them the personal becomes something in the past, something in the present, something in the future. We need to know the parts, but it is in the whole that we find most meaning.

As in my own case, the first apprehension expressed by many beginning teachers was their introduction into this new situation and their forthcoming role. Burkhart and Neil (1968) looked at this in terms of teacher-learning identity problems (p. 31). Like many others, they stressed the importance of reflection as a method to get a clearer understanding of this new identity. Its importance to the student teacher comes out in the following journal entry:

> I spent my first day observing. Most of the students talked to each other as they worked. Their conversations seem to be about relationships, their activities in school, drugs, drinking, world politics, school politics, family politics and clothes. This high school is really not much different than my own high school twenty years ago. The big difference I noticed that day was not with the students or school but with my own thoughts and feelings in coming back to this environment, coming to terms with my new role, asking myself when did I grow up and become an adult and being somewhat amused at thinking of myself as a teacher in high school.

The student teacher, upon first walking through the school's doors, enters more than a building, as a complex, active bearer of habits, values, and beliefs--as a unique person--he or she enters a new community in which roles, relationships, ways of behaving, and understandings--for better or worse--are

already established and give that particular school its unique quality. It is in this setting that the student teacher begins to establish his or her identity.

Perhaps more than anything else it is the students, in their vast numbers and with a multitude of untold stories, who help student teachers understand their role and the milieu of the school and classroom. After eight days in the art room, Cindy found this process unfolding:

> Since day one, no . . . period one, I felt myself establishing bonds with two of the sixth grade girls. Shawn--a cute little girl who was working at the computer, and Katie--her friend, who immediately came up to me and asked for my life story. Katie must have sensed that I was nervous, for before she left class she assured me that I would do fine as a student teacher.
>
> A few days later, towards the end of the trimester, Katie gave me a wooden heart she had painted. As I watched her leave, I heard her tell her friend that I was her "bud".
>
> Working with 6th, 7th and 8th grade classes, I have found similar, responsive reactions. The kids are terribly curious. "Who am I? How old am I? Am I married? Do I have children? What kind of music do I like?" In reaction to their inquiries, I turn around and ask them about themselves. "What do you like to do? Where do you like to go? What do you like to draw? What other things do you like to make? Can I see your artwork? May I look through your art folder?" They love to be asked things. I think they can sense my interest in them.

A teacher must be seen as more than someone who disseminates a fixed amount of knowledge five times a day for 180 days. Already, on her first day, as she began to make meaning in her situation, Cindy found the importance of learning from her students. Her use of questions--some of the same questions students "used" on her--was an effective way to begin her inquiry into the lives and stories of the young people which would help her to understand her role in this new world. The journal then became what Beittel described as a "multiple-consciousness narrative."

At a time when various strategies are being adopted to minimize teacher influence--it seems even more important to adopt and reaffirm the humanistic traditions found in teaching art. Programmed learning textbooks, standardized curricula, computer assisted instruction, and highly prescriptive textbooks detailing what the teacher should say and even do at particular times and giving answers to questions teachers might pose to students have nothing to do with the idea of relationship discussed thus far.

Whether or not "educational specialists" want to admit it--these materials often do not serve the purposes of the students they were created for. Strict compliance of these guidelines and procedures often seems to pit teacher against student. Instead of encouraging learning, these programs often exude a sense of betayal. The individuality of the students, their situations and histories are given no importance. It is no wonder that students view their situation with resentment: as captive, waiting for the bell to ring.

In **Sometimes a Shining Moment: The Foxfire Experience**, Eliot Wigginton reached the point where he could no longer operate in this manner (following the established text and curriculum offered nothing but frustration, distrust and discouragement). The following excerpt from his book illustrated the importance of centering curriculum in the lives of the students one encounters:

> On one of the bleakest fall days of 1966, I walked into my first-period class, sat down on top of my desk and crossed my legs, and said, very slowly and very quietly, "Look, this isn't working, you know it isn't and I know it isn't. Now what are we going to do together to make it through the rest of the year?"
>
> The class was silent. For long minutes we simply stared at each other. And then slowly, quietly, the talk came. Nothing of real consequence got resolved that day in terms of specific classroom activities that they might enjoy more than what I had imposed on them . . . But at least we began the dialogue, and we began to look at each other in a different light.
>
> The process of examining ourselves, English and what it's for, school and what it's for, and sampling new activities went on all year. In fact, ten years later at Rabun Gap, I and new students were still at it--still tearing things apart and putting them together in different ways. Still experimenting. Still talking. Still testing. And I still do it with my students today at Rabun County's new consolidated public high school, where I now teach. And being a slow learner, I still haven't got it right. But I'm getting there (Wigginton, 1985, p. 32).

Through the concerted efforts of many students working to set up an intaglio printmaking area at a local school, Lisa, a student teacher, found the importance of student insight and experience. She wrote:

> For the past three weeks I have been working with the art teacher and students at City High to set up a printmaking area. We uncovered a dusty press with handles missing and rust covering the rollers and bed and refurbished it. Every inch of the press was scoured with steel wool and rubbed

> with oil. We made many trips to Lenoch and Cilek and some of the best solutions to problems have come from students. My favorite idea was for covering the handles to the press. To begin with, we replaced missing handles with threaded steel rods that screwed into the spokes. We found the threaded rods at the hardware store but they left a greasy film on your hands after you touched them and they cut into your hands. Lyla, a senior at City High, thought of covering the handles with half-inch clear plastic tubing. It worked great and gives the press a high tech look.
>
> The art teacher forms her curriculum by looking for what is missing and trying to add to those elements. In considering my situation at City High, I hope I can act as one of those missing links with the experience I bring as a printmaker--to become a living aspect of the curriculum.

Art, generally considered a richly individual activity, becomes routine and empty when it is treated as a prescribed set of standards imposed on students without any regard for their individuality. Art therapist Edith Kramer (Zurmuehlen, 1974) suggested that the problem is emptiness. "All teaching methods can be corrupted by mechanical application" (p. 13).

Margaret Naumberg (Zurmuehlen, 1974) addressed the relationship between art and the creative process in the teaching still offered in many schools today. "When art teaching is dealt with as a routine process, it discourages efforts at spontaneous and creative expression and forces pupils into a degree of stereotyped reproduction of known models that encourages regression and evasion of creative effort" (p. 13).

While Grumet (1975) contended that:

> The analysis of educational experience . . . is not an attempt to talk about education but to intensify the student's experience of it, to broaden his use of it by making it a **lived meaning**, a form . . . of "ontological disclosure." When . . . one asks students the question, "What does this mean to you?" the process of translation and interpretation is initiated and is then extended through the dialogue the student has with himself (p. 118).

In art education, the individuality of each student must be respected and maintained; attention should be directed to the process of living out the stories we tell ourselves in order to make meaning of our experience. Teachers of art *must* be sensitive and reflective. They must accept, respect and nurture the uniqueness and individuality of their students. The importance of truly "knowing" our students is aptly described by Zurmuehlen in the following passage:

> I propose that authentic learning is more likely to occur when teachers have the sensibility of artists, when they abandon impersonal curricula and methods that supply only borrowed contexts and seek occasions in which they can reasonably hope their students may construct personal contexts. Like Robert Irwin, teachers can begin with what is "on their way" for students, individually and collectively. Through actively encouraging reflection, contexts are acknowledged and everydayness is transformed in living interpretations by drawing and painting, shaping and building, seeing and touching, and writing and telling. Such learners are not ignored or damaged receptacles for specimens assembled by strangers. They are individuals, sovereign, on their ways, constructing meaning in their lives (1986, p. 36).

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mentor's introduction

LARRY KANTNER

The University of Missouri-Columbia

> "To us, it (learning to think) often looks a lot like art. Why art? In the first place, thinking, like art, involves making--as in constructing, forming, and composing; as in everyday expressions like 'making sense' and 'making up our minds.' Furthermore, art taps what Arnheim terms intuitive perception as well as intellectual analysis. It elicits the kind of total engagement for which Bruner borrows from a colleague the coinage 'perfink' to encompass perception, feeling and thinking. To that, we would doing" (Kirby & Kuyedall, 1991, p. 35).

Edward Stewart graduated from the Kansas City Art Institute in 1974 with a B.F.A. in painting. After graduating he worked as a teacher aid in the 7th grade class in St. Louis, played flute in a band in California, and waited tables in Chicago while painting and exhibiting his work. While in Chicago he also taught art classes at a private studio workshop. In 1981 he received a teaching assistantship and began working on a M.A. in art education at Northeast Missouri State University. While at N.M.S.U. he taught beginning drawing, design, art education, art appreciation and humanities courses. He began teaching at Hickman High School in Columbia, Missouri in 1985 where he has taught beginning photography, commercial design, introduction to art, and advanced placement art. During this period Edward began working on his doctorate in Art Education at the University of Missouri.

His interest in the current study developed out of an involvement with the advanced placement class, personal experience as a developing artist and study in the areas of cognition and gifted and talented. Seeing how drawing causes the mind to think in terms of related structures, there seems to be a link between using this pattern of thinking in art and in other areas. Also the students encountered in his advanced placement class who were most successful seemed to have success in other academic areas or their academic motivation increased as their drawing ability increased. These observations roughly coincide with some ideas laid out in the work of Clark and Zimmerman.

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The Relationship Between High Drawing Ability and General Critical Thinking

Edward O. Stewart

This paper will deal with a proposed piece of research that I may be conducting for my dissertation. My interest in the subject is partially influenced by my background in visual art, writing, music, and theater. Although my educational background is in studio art, I have participated in community theater in St. Louis and I play three musical instruments. My interest in my subject also stems from teaching an Advanced Placement art class in a high school in Columbia, Missouri for the past seven years and my readings on gifted and critical thinking.

My experience in the arts caused me to come to the understanding that things are patterns or that the mind sees, thinks in, or seeks out patterns. Pythagoras said that things are numbers in referring to the world as a rationally ordered system. The Greeks understood the importance of training the mind into certain styles or patterns of thinking. Unlike our contemporary educational system that demands pragmatic application (how will this make the student a better worker or more employable?) for everything taught, the Greeks taught core subjects to train the mind in specific patterns of seeing and thinking. Ed deBono (1984) pointed out that "the brain organizes information in patterns" (p. 16). Along similar lines Elliot Eisner (1978) pointed out that one of the things that children learn when they paint is to be structure seeking rather than rule following individuals. The thinking that drawing fosters in terms of seeking patterns and structures is relational. This direction of thinking was already established in my mind when the issue of critical thinking began to become current in educational literature.

The new interest in critical thinking in education seems to mesh nicely with the new goals of art education. Gardner's (1989) Project Zero is a design for the encouragement of visual thinking. Students are asked to develop a body of work and periodically examine it critically for content, metaphor, style, and growth. He emphasizes production, perception, and reflection. Critical thinking is a part of the development of the skills, abilities, and process of making art.

Gardner (1983, 1989), Perkins (1988), deBono (1984), Chambers (1988) and others contend that critical thinking should be taught within a content area as opposed to being treated as a separate subject. Indeed, teaching thinking in a particular content area has been shown to enhance learning in that area (Chambers 1988). Furthermore, Gardner and Perkins contend that critical thinking is subject specific. That is, the critical skills used to solve an algebraic equation are of no help in the playing of a chess game,

or the critical thinking skills used to construct a drawing have no effect on someone trying to analyze a social situation. Wilson and Wilson (1988) found that studio experience alone did not produce good art critics. They found that advanced writing students were more able to attend to symbolic and metaphoric meaning in works of art than students with three years of studio experience alone. Art Costa, however, believes that thinking strategies are transferable (Brandt, 1988) and DiBlasio (1985) points out that the differences between scientific thinking and general thinking are not as foreign as had once been thought.

> The formalized 'scientific method', a rigidly rule governed process of testing hypothesis and confirming knowledge, was presented as characterizing the whole of scientific inquiry, which we now appreciate to be as dependent on free association, intuitive leaps and rough analogies as in inquiry in general (p. 197).

The process of thinking she describes is much a part of the type of thinking which is engaged in during studio activities.

Howard Gardner (1983) has put forth a very interesting and exciting theory of multiple intelligences. In this theory Gardner asserts that the brain is not equipotential, but rather various areas of the cortex have particular cognitive foci which are formed by sensory stimulation in early childhood. After the early development of synapse there is little plasticity in the representation of cognitive capacity. It has been found that visual artists have denser synapse formation in the visual area of the cortex and musicians have a denser formation in the aural area of the cortex.

In **Frames of Mind** (1983) Gardner outlined six separate intelligences which were linguistic, musical, logical-mathematical, spatial, bodily kinesthetic, and personal. He later expanded the personal into two categories of interpersonal and intrapersonal (Gardner, 1989). It is interesting to note that visual art was not listed as a separate intelligence. It could be argued that visual artists make use of many if not all of the other intelligences. Spatial intelligence would probably be one of the strongest and most obvious areas used by artists. Less obvious to some is logical-mathematical intelligence, reported by Clark and Zimmerman (1984) to be low for students indentified as artistically talented. This may be due to a tendency of artistically talented students to spend more time with their art and compensate their schedules by taking fewer math courses.

When drawing an artist must see three-dimensional objects in space in relationship to each other and translate them as points, lines, and angles on a two-dimensional plane. Many of the operations in this sort of task are similar to algebraic problem solving (finding an unknown from a known) and geometric concepts (seeing relationships between angles, parallel relationships, etc.). Whipple (1919) found that the sort of motor ability present

in drawing is not revealed by any stock tests for motor ability, but that there was some evidence that flexibility of motor habit may be exhibited more decidedly in persons talented in drawing than in persons not talented in drawing. Thus, many areas of intelligence seem to be called into play when an artist engages in drawing.

The Problem

The literature on critical thinking indicates that critical thinking abilities in one area are not transferable and do not indicate critical thinking ability in another area. However, these ideas are thus far theoretical in nature and at this point there is no evidence that any empirical research on the correlation of critical thinking in two or more areas has been conducted. If critical thinking is a pattern of thinking, then someone who is a good critical thinker should be able to learn in other areas and begin to think critically in those areas once the subject specific information (rules of the game) have been introduced. Furthermore, if there is an area that encourages transference of patterns of thinking it would be the arts, where seeing in terms of relationships is not only encouraged but critical to success in performance.

Literature on the importance of the arts in education is prevalent. Horn and Sieder (1992) and Hanna (1992) document academic success in the presence of a strong arts program. Whether the effect is motivational or due to the training of the mind to patterns of thinking, which aid in the learning of other subjects, is at the current time unknown.

The Research Questions

There are two major questions on which this proposed research will focus. These are:

1. Do students who produce high quality drawings (in terms of sophistication of image and concept, quality of line, design of page, use of value, and ability to draw from observation, as well as to abstract) exhibit high general critical thinking skills?

2. Do students who produce lower quality drawings have lower general critical thinking skills?

If the literature on the relation between general intelligence and artistic ability (Clark and Zimmerman, 1984) correlates also with critical thinking then the absence of high artistic quality will not necessarily correlate with low general critical thinking ability.

If a correlation exists between drawing ability and general critical thinking then it may indicate an instrumental function for art in education outside of the general importance of the transmission of cultural content, aesthetic training, and processes in visual thinking. Another and opposite

indication may be that students who have an interest in art can enhance their abilities by developing their general critical thinking skills by working hard in the other academic areas as well. This would be an excellent motivational message to students who have artistic ability and enthusiasm for art, but although they have the ability, are not as enthusiastic about their studies in the areas of math, science, literature, and social studies.

A negative or nonsignificant correlation would possibly point to the uniqueness of art as a field of study and reinforce the current theories of critical thinking and multiple intelligences.

Variable Analysis

To help in the understanding of this study, a further analysis of various factors which may influence the findings will be examined. The factors include:

1. teacher effect
2. parental involvement
3. cost or expenditure per student in the district
4. the extent to which general courses (English, social studies, math,science, etc.) teach critical thinking.

Population

The population for the study will be students in secondary advanced level classes. The sample population will come from at least three schools to create a balance in socioeconomic and ethnic groups and to compensate for teacher effects. The minimum N is hoped to be 50. At least three teachers are desired to lessen effect of the extraneous teacher variable.

Instruments

There will be two instruments in the study. The first is a drawing assessment scale to score particular criteria for quality of drawings. Three graders will be used for consistency and validity of scores. The second test will be a general critical thinking skills test such as the Cornell Critical Thinking test which has proven reliability and validity.

Methods

Drawings will be taken from advanced art classes in three different schools and marked for identification and comparison with the critical skills thinking test. Students will at that time be administered the critical skills thinking test. The test will be sent off for grading and the drawings will be

taken back to the three graders who will have been trained to evaluate the drawings on the set criteria. Scores will be tallied by adding the points under the weighted scale and then correlated with the scores from the critical skills thinking test.

Conclusions

Current literature suggests that no significant correlation will exist between critical thinking in one area and another. However, no empirical test has been conducted to support this theory in the area of visual art. Literature also indicates that there is a need to teach for transference of skills. If the conclusions support the current thinking then this study will serve to reinforce Gardner's theory of multiple intelligences and the view held by many in the area of critical thinking; that is, critical thinking is subject specific.

However, if there proves to be a significant correlation between sores on the drawings and the critical skills thinking test, it will reinforce the link between general intelligence and artistic ability outlined by Clark and Zimmerman (1984) and may allude to the possibility that artistic intelligence may be a gestalt of some, if not all, of the intelligences Gardner (1983) has outlined. It would be unwise to generalize to the transferability of critical thinking in other fields from this study. Specific research would be needed to test different areas.

Questions which might be raised and lead to further research if the study finds a positive correlation might be:

1. Is general critical thinking (as is above average intelligence) a precondition to artistic giftedness in drawing?

2. Does the development of general critical thinking improve artistic ability in artistically talented students?

3. Do critical thinking skills developed through the processes of art making enhance general critical thinking skills?

4. All else being equal (sex, IQ, SES) compare critical thinking scores of students who have had four years of art classes to those who have had none.

5. All else being equal (sex, IQ, SES) compare critical thinking scores of students who have had a DBAE art program to those who have had studio only.

6. All else being equal (sex, IQ, SES) compare critical thinking scores of students who have had an ARTS PROPEL model program to those who have had studio only.

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mentor's introduction

RON NEPERUD

University of Wisconsin

These papers reflecting dissertation studies are very different in their apparent focus; yet, they are similar in philosophy and methodology. Rather than discuss each in particular, I will comment briefly on the context out of which they arise.

Most doctoral students at the beginning of their programs are very keen to bravely tackle immense problems that confront art education in contemporary life. This idealism is soon tempered by the realities of doing a defensible study. The pressures of time, economics and other limitations on resources often lead to the advice, "Just do something that you can defend; you can always do what you want once you have the union card." Fortunately for art education, many keep their vision and faith in making a difference. The working papers of Ed Check and Don Krug indicate that they are, indeed, committed to issues of lived experience impinging on contemporary art education.

It is this focus on real educational issues in everyday experience that, it seems to me, will produce boundary breaking contributions to how we view and create art education practice and theory. We do need critical literature studies that deconstruct long held practices and assumptions of art education, but we also need the production and reconstruction of knowledge that develops from a base of everyday experience. I see the studies of Check and Krug as contributing new information based on empirical study in leading to changed theory and practice.

Both of these studies recognize the reality of social and political context within art and education is set. The recognition of these realities has become a given whether researching gays' experience in art and education when Ed Check asks, "What are our responsibilities to gay and lesbian students who find little information about themselves or their histories?" or in Don Krug's study of the dynamics of aesthetic discourse regarding those who make things, the "outsiders," whom critics, collectors, and gallery owners are commodifying in their image of art and aesthetics. I like to think that these doctoral studies are reflective of a growing trend to examine experience in the context of social, political, and economic realities -- a post-Modernism, and a post-postmodernism, that builds an art education on lived experience.

Queers, Art and Education

Ed Check

Introduction

What do sexual orientation issues have to do with art? Art, pedagogy and culture are methods to negotiate our sexualities in public and private. Rather than perpetuate a false universality, I will attempt in this paper to speak a more personal truth. For me, this working paper in art education serves as a way for me to work through my rage and outrage about society and education, as well as a vehicle for education. In this analysis, my gender, socio-economic background, self-esteem, education, religious and other value systems, color, sexual orientation, size, attractiveness, etc., all contribute to my understanding and determine how I participate in the world. Subtle wonderment, years ago, on my part, as to how my sexual orientation would impact my life and art has given way to an overt activism which affects all facets of my teaching and life activities. Issues of sexual orientation can be found in my writing, my artwork and my teaching.

My training within art entailed a heavy dose of formalist education in the elements and principles of design. My teaching as an art educator reflected my training as a student. I taught to the expectations and visuals I observed in Wachowiak (1977), rarely linking art to real life issues. I promoted the use of formalist principles and the construction of art objects related to male European artists in the art classroom. But after ten years of teaching at the elementary level, a master's degree, and other professional and civic affiliations something was stirring inside me. I decided to further this investigation of myself in a Ph.D. program at the University of Wisconsin at Madison. It was during the course work phase of my program that I realized I could no longer pass for "straight;" I had to acknowledge and speak against overt and covert discriminations against a plethora of issues, including sexual orientation. Now, four years later, I have had many opportunities to investigate and research the intersections between art, education, and sexuality. I have been able to make connections between my sexuality, pedagogy, art, and other life activities. It is this information I would like to work through with you and share.

Histories of Invisibility

Historically gays and lesbians have been written out of art texts and omitted in classroom discussions. This omission renders gay and lesbian artists and issues invisible. When gays and lesbians are mentioned in school, (often under the clinical topics of health education or biology), they are often misrepresented, stereotyped, devalued or mystified. Health texts locate the

topic of homosexuality near headings such as sexual deviance, sexual dysfunction, pornography, bestiality, necrophilia, sexual abuse, prostitution, rape, exhibitionism, pedophilia, voyeurism, transvestism or incest. Pseudo-scientific misrepresentation and myth glamorize the social construction of deviance even further:

> There is general agreement that multiple factors probably play a part in the development of the homosexual state. Some of these include disturbed parent-child relationships, arrested psychosexual development at an immature stage, and cultural emphasis on "masculinity" resulting in feelings of inadequacy in males (Sinacore, **Health**, 1974, 72).

How does the above translate into bigotry? The recent Measure 9 in the State of Oregon not only defines homosexuality as "abnormal, wrong, unnatural, and perverse," but links it to issues like sadomasochism and pedophilia. Sexual diversity is defined as pathological and deviant. As a result, difference quickly gives way to bias, bias foments discrimination, discrimination begets violence, and violence maims and kills.

As it is becoming increasingly apparent, heterosexuality is the privileged norm in American culture and is represented as natural and ordinary. Given this privilege, gays and lesbians become tolerated, at best, as less-than-standard deviations from the norm.

The fields of art and art education both deny and perpetuate the biases of heterosexuality. The idealization of the heterosexual in society and art perpetuates specific values and norms and permits an ideological dominance by groups which actively discriminate against those with less power. For example, art historians, art educators, and art critics have represented themselves as conducting sexually undifferentiated, politically and economically disinterested,and objective studies in art. At the same time, gay and lesbian artists have written, reflected, and constructed works about their identities but many of these works or artists are omitted from discussions, have their work or lives distorted to serve other interests, or are simply rendered invisible.

Simon Watney (1987), author and AIDS activist, speculates that our "social identity" and our perceptions and conceptions of other men and women are at least partly constructed through our encounters with the myriad of visual images available in our society. If gays and lesbians have been producing art, why has their work been hidden or rendered invisible? How can art education be utilized as a site of intervention to begin to dispel myths and stereotypes about gays and lesbians? Why do art educators dismiss information which might serve to mitigate the violence and discrimination against gays and lesbians? What are our responsibilities to gay and lesbian students who find little information about themselves in their histories? To

straight students to educate them about the contributions of gay and lesbian artists?

An Urgency for Representation and Research

We, as art educators, tend to glamorize the history of art and present material in classes in professional, clinical, and expert ways. Schools legitimate the authority, biases, and prejudices of the dominant heterosexual, white, male-biased culture. Human sexuality, likewise, is defined, presented, and represented as heterosexuality in contemporary schooling practices, and is promulgated as such throughout the school curricula. Gays and lesbians are not just written out of textbooks but are actively sought out and discriminated against in public spaces.

> In the District of Columbia, several teachers repeatedly taunted an openly gay fifteen-year-old, calling him "faggot" and "fruit," knowing that he was also being harassed and beaten by fellow students. When he complained to other teachers and the principal, they blamed the gay student for his mistreatment and recommended that he leave school. In Rhode Island, a high school principal expressed relief in his opening-day speech to the student body that the only openly gay student in the school would not be returning for his senior year. The principal neglected to mention that the boy quit school because teachers and students taunted him when he "came out" the previous year (Dennis and Harlow, 1986, p. 449).

No one should be surprised, given the evidence of hate crimes, to know that the rate of teen suicide for gay and lesbian adolescents is three hundred percent higher than the national average.

Theoretical Positions on Invisibility and Representation

Gloria Anzuldua, a lesbian feminist writer, speaks to the issue of being "written out" and the urgency to redefine and challenge accepted ideas and social constructions:

> I often times feel oppressed and violated by the rhetoric of dominant ideology, a rhetoric disguised as good "scholarship" by teachers who are unaware of its race, class, and gender "blank spots." It is a rhetoric that presents its conjectures as universal truths while concealing its patriarchal privilege and posture (p. xxiii).

Besides being "disappeared," there is a contradiction in the fact that when gays and lesbians are empowered to speak, they are unable to say what is in their hearts or on their minds. In effect, gays and lesbians are not only historically hidden, erased, and invalidated by others, but also by themselves.

This self-imposed "internalized homophobia" is one consequence of growing up in a society which does not value any deviation from the heterosexual norm.

The Personal Is Political Is Aesthetic

Last semester, I facilitated an art education methods class session that viewed a video produced by Biografilms, entitled, "Drawing the Line: A Portrait of Keith Haring." The class was also responsible for reading an article by David Deitcher in the **Village Voice**, entitled, "Crossover Dreams: Sexuality, Politics, and the Keith Haring Line." While both texts include many examples of Haring's art, the video excludes any mention of Haring's sexuality, his advocacy and fight against the politics of AIDS, his dying from AIDS, or the affect and role sexuality played in his life and his artistic career. The video emphasizes the universal qualities of all artists, suggesting Haring is linked to the line of Pop Art's greats like Andy Warhol. Deitcher's article focused on the contradictions of Haring's gayness combined with issues of self-hate and internalized homophobia. Deitcher explored the public and private aspects of Haring and his relationships to his audiences:

> Once he was asked if the kids that hung out with him looked up to him as a "gay role model." He replied by covering all the bases: "I know a lot of hard-core street kids who would say that they hate faggots, but they would never say that they hated me. Right? 'Cause they don't know me as a faggot. They respect me as a person, which is the most important thing. So it never really becomes an issue. I mean, there's a lot of kids I know who hang out here who know it, but they don't care 'cause it's like I'm not doing anything to them to invade their space or try to threaten them. I don't make an issue of it" (p. 111).

The ensuing discussion in the classroom centered around whether knowledge concerning someone's sexual orientation is appropriate or necessary when trying to appreciate his/her artwork. Some students argued that the video misrepresented Haring, his life, and his artwork. Other students suggested they did not need to know about the private aspects of an artist's life to understand or appreciate his/her art. Issues of censorship and self-censorship arose as did issues of survival, truth, identity, compromise, and integrity.

Working Toward What?

Papusa Molina, a feminist writer, suggests that we are not aware of the many times we participate and, with our daily actions, maintain a system that distributes rewards based on gender, age, class, sexual orientation, religious/cultural background, physical, and mental ability, etc. Is it any wonder art educators utilize videos and texts which reinforce the status quo?

Is it any wonder why the field of art education continues to possess a peripherally low status in schools? Do the silences of art educators endorse the violence and intolerance toward diversity? To date, the National Art Education Association has fostered little support or actions in AIDS education or other social issues involving discrimination, though the National Education Association and the American Federation of Teachers have gone on record condemning discriminations based on sexual orientation.

Gay and lesbian "visions" are sites of contestation and intervention in art. Discussion and space to facilitate reflection and action are essential toward rethinking, re-evaluating and relearning other ways of acting, saying, knowing, and appreciating. Lucy Lippard (1990) suggests that one's lived experience, respectfully related to that of others, remains for her and perhaps for all of us, the best foundation for social vision, that incorporates the best in art.

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Visual Cultural Practice and the Politics of Aesthetic Discourse

Don Krug

This paper argues that the politics of aesthetic discourse is interconnected and active within and between social structures in the micro and macro environment. They are formed in response to socially interested agency and culture, over conflict of interests, and across erected lines of official art and non official art "making" (Jones, 1975). Multiple views form and are concerned with both a "designation of difference" and "distinctions of taste". Aesthetic discourses circulate and are centered around these real life problems and the legitimate status of certain forms of visual cultural products and practices and how they are used and consumed in elaborate capitalistic societies. The problem identified, recognized and that needs to be articulated and resolved concerns how and why people in privileged positions in society produce and reproduce, circulate and distribute discourses that "dehumanize" particular groups of people or makers of art, their cultural practices and art forms (Gasset, 1925). Folk, primitive, naive, grassroot and more recently visionary, intuitive and outsider are just a few examples of the ever expanding list that categorizes individual makers as culturally distinct groups of people. The paper briefly overviews the problem, and looks at visual cultural practice and the politics of aesthetic discourse for how they operate in both the micro and macro environments of society.

Oral life histories as written narratives are a powerful way "to see" connections when studying visual culture and the practices of people who "make things" in their actual lived experiences and immediate home environment (hooks, 1992; Gee, 1991; Irwin, 1982; Jones, 1975; Sherzer, 1983; Tannen, 1984; Zurmuehlen, 1990). The research from which this paper is generated is grounded in the "story events" told by Wisconsin *self taught vernacular* artists (Georges, 1969). Vernacular is a descriptive term that recognizes the *place* from which self-taught artists speak. Lippard (1991) suggests, "vernacular gives people a way to speak for themselves, across the moat [the conflict of interests] that protects the high-art world [official art] from knowing what 'the people' really think and see" (p. 78). It signifies that people are culturally productive in the practices of their lives no matter where their home is located. Willis (1990) suggests, "We are all cultural producers in some way and of some kind in our everyday lives. It is still often denied or made invisible in many of our official attitudes and practices, in our lives and communications" (p. 128). Alternative methods to traditional naturalistic research are necessary because the experiences of people living within complex societies are too often times silenced or bound by a set of assumptio ıs about the world that generates the theory of the research.

The paper is divided into two sections. The first section examines the cultural practices of a self-taught vernacular Wisconsin artist within the concept of the everyday. Cultural practices in the micro and macro environment are mediated (talked about), internalized (thought about), and encountered (directly experienced), in a constant process carried out under particular material and semiotic conditions. They are shaped, contained and mutually informed by the environmental situation and its textuality. The paper investigates how the satisfaction one maker receives from the act of making is not determined in the completion of the end product produced. Instead, satisfaction is generated in the *process* as a form of *discursive relevance* from "making" the product. The second and final section discusses how aesthetic discourse is strategically connected to particular sites and organizations. Briefly considered are the popular periodical press and art education's selective tradition. It is in the micro environment that I begin the interpretive process "grounded" in the oral life histories of the makers, their home environment, and practices.

Cultural Practice in the Micro Environment

In March of 1992, I visited a Wisconsin self-taught vernacular artist. As I entered his service station, I noticed a newspaper clipping proudly displayed on the entrance wall. Over the years it had become torn and yellowed from the sunlight streaming through a large picture window. The front page headline read, **Steel Dinosaur Protects Muscoda's' South Side**. The article and accompanying photograph featured Ellis Nelson. Published on the first Thursday in February of 1985, in **The Progressive**, a small weekly paper in Muscoda, the photo shows Ellis standing behind a 6 foot high by 10 foot long yellow polka dot creature that he made in his spare time. It has bluish gray skin, and a bright blue eye, made from one of his son's left over Easter eggs, "the plastic kind that pops apart," he said. The article asks, "What do you do when the temperature gets way below zero and you have time to pass?" For Ellis Nelson, the answer was obvious. He combines and transforms the materials around him, i.e. sheet metal, pieces of old screen, spray paint, and other odds and ends. He selects, combines and reprocesses the resources available in his everyday life, "*making do*" with what he has, working with the skills he's acquired and developed over the years as a service mechanic, a gunsmith, and as an electrician (de Certeau, 1984). Ellis has always enjoyed "making" things. Even as a young child, he explains,

> "I had an old car battery (he was about eight at the time) one time and um, I found an old generator, off of a car and something and I put the . . . I put a propeller on it out in the wind and it would charge this battery up for, it would charge the battery up for me, so therefore, then I run the wires into the house, into my bedroom and I would take flashlight batteries . . . flashlight bulbs, and I had those on the walls all over it and I had light in my bedroom".

A *bricoleur*, Ellis is a collector of the ordinary and banal items of used, unused and discarded material. (de Certeau, 1984). He *poaches* on the resources of a market economy, collecting the items and storing them in his shop. The collected materials create an arrangement, a "style" of space in an environment, a *bricolage*, that come from a variety of sources, i.e. the local salvage yard, businesses, and friends. Ellis takes these items and transforms them into extraordinary "wire and metal forms". He explained, "I wasn't busy on a Saturday, doin' much. So I told my son, I said "Say! I've gotta, I'd like to build a . . . sign for my shop in the shape of a Sinclair dinosaur, I think". As we sat talking more than seven years after he had made his first construction, one could tell he had told this story many times before.

He continued, "It was a great big piece of metal. And I had fun drawing the Sinclair dinosaur on it". There was a sense of extreme pleasure and relevance conveyed, as we talked about his initial experience, not only in the words he selected to describe the process, but also in the intonation or the way he spoke, the use and accent of the words, made his extreme satisfaction in the practice of this act explicit. His great satisfaction is derived from the act of "making". The pleasure comes from the process that is relevant because it is derived from an interest he has in mechanical things. He said, "But I was never interested in school . . . school was not my thing at all, I was not interested . . . um in um school . . . I was only interested in mechanical and electrical things, is what I was interested in". The skills he acquired over the years, provide a "density of experiences" that work to produce the satisfaction and relevance in the process of "making" the metal and wire forms (Fiske, 1991b).

The pleasure and relevance he receives, are from the sense he makes from his own social life and social condition out of daily resources. It's not the sense that is made for him, or imposed on him, according to the needs of a social order or according to a dominant ideology. Therefore, it's not a source of experience, or identity, that a dominant social order necessarily wants, or can fit neatly into its organized structure of difference. Relevance is not predictable, but shifting, and is produced and becomes active in the details of the moment (Fiske, 1989). Ellis's story is not unusual. It is one example of many, about individuals who have found the practice of symbolic production, the cultural production of visual representation, to be an important part of their everyday lives. People are able to draw *lines of pertinence* between their cultural lives and their material or social lives. They choose and act to engage in certain aspects of their cultural lives, based on the pleasure, relevance and meanings produced. It is a form of *discursive practice*, a type of relevance generated out of the uses of resources from which one produces meanings. It is concerned with the *process* of producing meaning and pleasure more than it is with the meanings and pleasures that are actually produced.

People produce a "density of experiences", practices and objects that have contextually specific motivations and are of social importance in their lives. Discursive relevance produces a direct relationship of identity which

can affect the internal and external behavior of individuals. The person's space and *habitus* are constructed by these internal and external forces. The conjunctural relation of the practices and structure operate in a mutually determining *systemic* process (Bourdieu, 1984). Determination is used here, as one dimension which "resolves or completes a process, it does not prospectively control or predict it" (Williams, 1976). Therefore, a tactic used by people in everyday life against the strategies of dominant culture is the construction of a bottom up density. Fiske (1991b) writes, "these practices and objects are not empty signifiers, they are not just a shiny surface, despite the shininess of their surfaces. They are deeply significant and firmly anchored in their user's way of life" (p. 169). Thus, on a political level, in the practice of everyday life, how beautiful an object is, or how it is appreciated becomes a secondary consideration to the process of the makers' actual use of things and its meanings, values, relevance and pleasure toward a particular way of living.

Cultural Practice and the Macro Environment

In the United States, 'distinctions of taste' over self taught making and 'authentic' institutionally trained artistic practices is well entrenched in society's notion of "what art is". However, most recently, a 'new aesthetic' connected to contemporary folk art has emerged that categorizes some makers as "outsiders". Michael D. Hall (1991) attributes the formation of a new aesthetic discourse to an American fascination for collecting the objects and things associated with people in everyday life, i.e. weather vanes, 'folk' portraits, that are "home grown". He refers to this behavioral fetishness as "domestic otherness" (p. 19) and points out that some of the first people to 'officially' (recorded) collect folk art objects were the actual artists themselves at Ogonquit colony (Rumford, 1980). It wasn't long, however, until dealers, museum and gallery directors followed suit and a show was coordinated in 1924 at the Whitney Studio Club exhibiting some forty-five objects. Ten years later, in 1934, another exhibit took place at the Museum of Modern Art. It was this show that established the 'place' of Folk art and/or 'domestic outsider' art in institutions of the macro environment. Folk and outsider art were identified, recognized, and it wasn't long until aesthetic discourse started to be circulated and distributed by art critics, gallery owners and museum curators. Dominant culture was wrapped up in "folk art fever" and was eager to collect and accumulate the new found wealth of the maker who made things outside the mainstream (Vlach, 1991, p. 22).

Certain forms of cultural practice are accepted and incorporated into the "art world" as legitimate kinds of artistic production. Others are rejected, opposed and contested more regularly. The popular periodical press has been instrumental in circulating and distributing the new and 'discovered' people and their 'cultural practices'. It has had a profound impact on shaping people's common sense perceptions, their attitudes, beliefs, and dispositions. Collectors, dealers and museum directors, and interested patrons rely on the publications, magazines and newsletters for informational insight. In the

process periodicals distribute, through discursive practices and aesthetic discourses, powerful definitions, images and biographies, to draw comparisons, either through purposeful analysis or accidental juxtaposition. They influence the art market, educational institutions and in the process shape our sense of social and cultural difference with regards to the makers' cultural practice.

In 1972 an English art historian, Roger Cardinal (1972), discussed in his book, **Outsider Art**, that the visual cultural practices of the self taught maker were not distinctly different from other forms of artistic practice he had studied. Nevertheless, he asserts, the work didn't seem to have anything to do with *folk art*, because it wasn't passed on or down in a regional, ethnic, religious, or occupational tradition. It wasn't *fine art* because it wasn't learned in an academic setting, and it wasn't *commercial* because it wasn't made to sell. Cardinal (1972) wrote, "the 'alternative' art to which the present book is addressed is to be sought not in cultures different from our own, since these do not break away from cultural norms and set figurations, but in true artistic heresies *within* the boundaries of our immediate system" (p. 39) (Cardinal's italics). Cardinal's book was instrumental naming the other as "outsider," even though the term outsider is rarely used in the text.

So how does the politics of aesthetic discourse work to form our common sense perceptions of a maker's cultural practices? The politics of aesthetic discourse is connected to the contention put forth by Weitz (1959) that, "art . . . is an open concept" (p. 152). 'Art' is by it very *nature* indefinable. Thus, art or symbolic cultural production is vulnerable for use by groups with special interests to make it have different meanings, in particular ways. What art means in any one context can be understood in the *social relations* of its use, its conditions of consumption and production. However, cultural production and practices are not homogeneous concepts, well ordered into formalistic categories based on aesthetic conventions or technocratic rationale. Political and cultural struggles over meanings and value occur and need to be analyzed.

The politics of aesthetic discourse is a struggle over meaning(s) and can be analyzed along at least two dimensions. The first dimension is the struggle over how to make cultural practices mean differently. For example, in art education an alternative everyday contextual or *socio cultural approach* sees art as having multiple meanings connected to social and political forces. Symbolic production and its associated practices are perceived as contextually oriented. On the other hand, a formalistic conservative *aesthetic approach* sees art as having a universal or transcendent meaning. It is perceived as relatively autonomous and non-contextually specific. From this perspective, art is definable. Its meaning is acquired through an aesthetic disposition one obtains by adopting a particular attitude. In the second social and political dimension, the struggle is over what meanings art will mean, and in what particular circumstances; what meanings are actually promoted, and in what particular set of "social relations". Broadly speaking, on a social and

political level, the divisions between particular points of view, connected to aesthetic discourse and a 'designation of difference', are analyzable from both a conservative and a socio-contextual perspective. The crucial difference between these two points of view is that while conservative theories recognize differences between 'high brow' and 'low brow', they tend not to recognize the 'validity of conflict' across that difference. Differences from a conservative perspective are characterized in terms of 'quality'.

Preferred tastes are based on categories of quality. The quality of cultural practices and production is measured according to the critical appraisal by experts based on *aesthetic universal standards of taste*, and the symbolic products' ability to survive the test of time. (Hamblen, 1990; Broudy, 1972; Smith, 1967, 1986). What is critically absent in the assessment process by the experts of dominant culture, however, is the mention that the criteria used by the appointed cultural elites are self selected by them. This research disagrees and argues that quality is not an inherent characteristic of art, but a humanly created, selected, and interpreted meritocratic category of distinction. Its meanings and values are generated through social relations and are used to disguise social difference for cultural difference. The wealth of different art production is hierarchically positioned in a class system along axes of gender, age, race, sexuality and ethnicity and legitimized according to a specific 'brow dichotomy': high-low, pure-vulgar in society. Dominant culture establishes a hierarchy of 'preferred culture' and sanctions it in institutional legitimacy over other forms of knowledge.

Conservative interests use the differences they identify to influence and make 'the people' more similar, better, and more homogeneous. Some of the ways difference is circulated and is conceptualized are to define, categorize and highlight social differences with distinctions of cultural difference in order to disguise their socially generated manufacture. Subordinated people are named and positioned by their responsiveness to and differences from the self serving standards and norms nominated by the dominant culture. The people of everyday cultures are represented as having no identity that they themselves bring to the relationship. The culture of the selective tradition, a society's 'preferred culture' is portrayed as a product of a centrally mobile or culturally dominant group. It is a product of 'the good', of high '*quality*' people, and is associated with a necessarily patriarchal democratic society. Patriarchal elitism is conceived in the concept that the right sort of elite can lead 'the people' in the right direction and to the appropriate way of life. Elitism can improve one's cultural taste and aesthetic sensibilities, enrich one's life, and enhance one's understanding of social experience.

From a conservative perspective, culture is viewed as a social universal. People strive to *transcend* the 'here and now' in order to distance themselves from particular *places* in society. Distance separates social groups along cu'"ıral lines associated with distinctions of taste. "*Distance* is a key marker of diherence between high culture and low culture, between the

meanings, practices and pleasures characteristic of empowered and disempowered social formations" (Fiske, 1991b, p. 154). The centrally mobile and elite attempt to spread its form of consciousness, its *way of life* and cultural distance throughout society, and guard itself against the challenges, resistance, and changes generated from 'below'. Distance separates people, draws distinctions and establishes borders. These borders define particular groups of people as *other* and *outsider* and *designate a place of social differences disguised as cultural difference*.

In **Distinction; A Social Critique of Taste** Bourdieu (1980) asserts that art is not a self sufficient entity. He explicitly argues against the notion of 'traditional' philosophical aesthetics. He raises serious questions about Kantian Idealism, the formation of a universal essence or category and the idea that there are such things as absolute standards of beauty that transcend social and historical difference. He clearly states that he believes that standards of taste do exist. What he empirically demonstrates is how they exist, and circulate very powerfully in society--that they misrepresent what they claim to represent. In other words, the aesthetic doesn't exist on the terms that it proposes it exists. The function of taste is to produce distinctions, a 'brow dichotomy'. It is produced on the inside and the outside of one's micro and macro environment, in the space of the social order. Taste is both "*structure*" and "*structuring*" (Bourdieu, 1980, p. 170). It is *structured* as a determined effect of the overall micro and macro environmental structures of capitalistic society. But, it also works actively to produce the structures that produce it. Hence, people have the potential to change the *structuring* mechanism through certain kinds of "actions" and antagonistic practices, i.e. tensions, resistance, and opposition. Taste is simultaneously the product of the social structures in society and the socially interested agency of people within the social structures.

In comparison to a dominant cultural interpretation of cultural practices, socio-cultural theories of the everyday recognize differences as 'conflict of social interests' and not necessarily as differences of 'quality', i.e., good-bad, right-wrong, true-false. Socio-cultural theoretical arguments are positioned 'to see' the conflicts of interest that pertain to a "designation of difference". Dominant culture must continually struggle to coopt the objects, once considered only relics of history, and define a place for them in the avant garde. Aesthetic discourses through the macro environmental organizations and policies, e.g. galleries, museums, and the popular periodical press, must constantly find new ways to regulate, inform the public and build awareness of a different aesthetic, and a 'newly discovered' wealth of 'otherness'. 'Distinctions of taste' are defined by the "meanings [that] circulate in multiple forms, in multiple sites and [that] are active in all modes of social experience" (Fiske, 1992, p. 17). However, difference is part of nature, and nature is full of diversity. Therefore, it is imperative for people to erase and blur "the designation of difference" and seek, instead, ways to build respect for mutual and shared understanding of diversity. But, if this is to occur, active participation is required, not just reflection and/or contemplation.

Conclusion

The struggle over the significance of the meanings and values associated with the practices of self taught vs. institutionally trained artists affects and influences real lives. It is a struggle over an accepted "official" and an opposed "unofficial" form of knowledge. The struggle is more complex than a reductive view that sees only a division between a formalistic conservative position (official art world) and an everyday alternative socio-cultural contextual view point (non-official). And while the division is real, there are many and varying views that fill the gap that reinforces and contests the "brow dichotomy". Allegiances create multiple lines of distinctions. But the overwhelming emphasis is still on the lines drawn outward from a center position, that locate individuals and collective groups on the margin. They designate a location for 'the other' on the social terrain as a particular kind of "maker". The knowledge chosen to be circulated and distributed is not neutral, but is intertwined in a fabric of social relations and cultural politics. In art education, aesthetic discourse links classroom educational experiences with the social circulation of the meanings, values and pleasures associated with particular accepted practices. While some practices are considered legitimate for study, others are passed off as not valuable, less valuable and insignificant, i.e. the practices of self taught and/or vernacular artists.

It is important to listen and record what the makers have to say about their oral life histories because what is written about "them" is very different from what they have to say about their own actual cultural practices. Research needs to record the voice of the maker and investigate in the maker's home environment, the specificity, local variation and texture of particular discursive and non-discursive practices. The makers' views have not been adequately recorded, analyzed and culturally interpreted with respect to how makers "make do" despite their economic, social and political designation of difference (de Certeau, 1984). It needs to become acknowledged and accepted that people are culturally productive regardless of their material existence, using the materials available around them. How are makers culturally productive (visual) in their home environment? What are the ways makers, make do--collecting, reprocessing and transforming materials in their own social space, using unwanted, discarded and unused products found in their immediate micro environment? How are cultural practices formed and how do past experiences affect and influence the formation of self identity, social identity and social relations?

To better understand and comprehend the extensive nature of these questions, it is necessary to examine how certain forms of cultural practices and their related meanings and values circulate in and between social structures, between the micro and macro environment, particularly with regard to socially interested agency and culture, over conflict of interests, and across erected lines of official art and non-official art "making". Cultural practices are mutually informed by: 1) how economic resources are

distributed (material), 2) how the meanings and values associated with them circulate (semiotic) in the 'art world', in educational institutions and in the makers' home environment, and 3) how the specificity, local variation and textuality of the micro environment contribute to the formation of the makers' cultural self and social identity. The gap that has formed between views of what counts as legitimate or official and unofficial art knowledge is a result of the preceding problem. It is visible in society in the actions, policies and organizations of the macro environment. But it is also visible in the cultural practices of makers. Therefore, aesthetic discourses and the story events the makers tell about themselves over the distinctions of taste and a designation of difference need to be socially, historically and contextually situated within the economic, political and cultural spheres of society.

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